

SEPTEMBER—
MONTH FOR
STUNTS!

Publix Opinion

The Official Voice of Publix

SEPTEMBER—
MONTH FOR
STUNTS!

Vol. III

Publix Theatres Corporation, Paramount Building, New York, Week of August 29th, 1930

No. 51

ALL EXPANSION COSTS REMOVED; CIRCUIT NORMALCY NOW RESTORED

PROMOTION POSSIBILITIES AT NEW HIGH, SAYS CHATKIN

Recognition and appreciation of willing and able services in Publix will come with more certainty and regularity now, more than at any other time in the history of Publix, according to David J. Chatkin, following his scrutiny of eliminations of expansion-emergency enlargements of personnel and costs.

"The circuit is now assuming its permanent form. Waste motion and excess costs in normal operation have been removed. Personnel and costs that were allowable under the policy of expansion-emergency needs," said Mr. Chatkin, "have ceased to be a burden. The added personnel has been absorbed and the extra costs have ceased to be a load to the operations that were compelled to support them."

"The decks are cleared now, and the organization is at fighting-weight."

"Every individual is now standing on his own feet, and may expect to receive the full measure of recognition and appreciation that his service to the company deserves. In the past we have endeavored to assure that, of course, but nevertheless, in the hurry of expansion, attention of major executives necessarily had to be diverted into many channels in addition to current operation and sometimes deserving cases were overlooked. That condition is now changed."

"Major executives now have the time and the sole purpose of normal, progressive operation as their only objective."

"For the last few years, in order to give the intensive training to newcomers in Publix that is necessary in a Publix theatre, we had a

'MONTE CARLO' PREMIERE

Formal \$5.50 premiere of "Monte Carlo" at the Rivoli theatre in New York on Wednesday night, witnessed an ovation to the picture seldom accorded to any production, whether stage or screen, by the selective first night audience which attended.

The genius of Lubitsch, evidenced for Paramount in the direction of the successful "Love Parade," outdid itself in the creation of scenes that thrilled the audience by their ingenuity and freshness. Loud laughter greeted shot after shot, those present hugging themselves into a state of exhaustion.

Not only did all Paramount stars in the East attend the premiere, but a large number of prominent stage actors and actresses were present.

TIME AT HAND FOR THEATRE INSPECTION

Now is the time to give the exterior of your theatre a rigid and thorough inspection, according to Allen Rogers, maintenance engineer of the real estate department.

Autumn will soon be at hand, with winter upon its heels, and it is up to every Publix manager to assure himself that the roof, skylights, cornices, facades, copings and walls of his theatre are in good condition, as well as the sidewalk around the property.

Each theatre has inside and outside maintenance problems. All inside maintenance is the work of

(Continued on Page Two)

REMINDER!

Time is now ripe for three occasions which will give you plenty of free newspaper space.

Football season will soon be under way.

Straw Hat season ends September 15.

Daylight Savings Time ends September 28.

Bound volumes of Publix Opinion contain stunts that have worked! Look them up now and be the first to benefit!

SPECIAL SALES MATERIAL ON OCT. 5-11

Every department in the company is uniting to make Paramount Prosperity Week, October 5th to 11th, the greatest revenue-getter in Paramount Publix history, according to a letter from Russell Holman to branch managers of all Paramount exchanges.

As the contribution of the distribution department to the campaign, special Paramount Prosperity Week contracts have been issued, in which the company agrees to call the attention of the

(Continued on Page Two)

INTENSIVE MERCHANDISING NECESSARY FOR NEW SEASON DECLARES JOHN BALABAN

More intensive merchandising methods should be the aim of Publix today to continue the circuit's successful gait in the face of the natural dissipation of the novelty of sound pictures.

This is the thought of John Balaban, Director of the Chicago-Detroit Division, in explaining to Publix Opinion his outlook for the new 1930-1931 season now in full swing.

Publix Acquires Seven North Carolina Houses

Acquisition of seven additional theatres in North Carolina is announced in a message received by Theodore C. Young, Director of Real Estate, from R. B. Wilby, associate of Publix in that state, who has been conducting the negotiations for the new houses.

The list includes the Palace and Lyric theatres in Rocky Mount, the White theatre in Greenville, the Mason in Goldsboro and the Paramount, Carolina and Lyric in Burlington. Publix has assumed operation of these theatres.

"Continue to merchandise" says Mr. Balaban, "and sell harder than ever. Get back into the finer stages of showmanship and with more intensive merchandising, replace the natural results that were so easily obtainable a year ago with star pictures and the then new novelty of talking on the screen."

"Ours is a constantly changing business. No one order of things prevails indefinitely, and therefore, we must accustom ourselves to, and prepare for, the business of changes. We must be aware

(Continued on Page Six)

PUBLIX AT 'FIGHTING WEIGHT' AS ELIMINATION OF EXCESS EXPENSES LIGHTENS BUDGETS

The tremendous task of trimming all excess costs and needless effort from Publix operations, eliminating emergency costs which were necessary during five years of rapid circuit expansion, is now almost completed, according to Sam Dembow, Jr.

The work was begun several weeks ago, when Mr. Katz called for drastic and definite economies throughout the circuit, the paring

of every possible cost to the lowest point within the limits of safety. Voluntary cuts in every department and operation were sought, precluding arbitrary action by the Cost Control Committee, with cuts aimed particularly at those costs which only expansion could justify.

When Mr. Katz was called to Europe by urgent business and turned over to Mr. Dembow his multiple responsibilities in the Home Office, he directed intense application to the important job of getting Publix down to its "fighting weight" in operating costs.

Morale Not Impaired

Since then, Mr. Dembow has devoted his time and energies to a concentrated circuit-wide campaign for reduction of costs to a point of normal efficiency.

That this has been successfully accomplished without the necessity for wholesale salary slashing and with no semblance of a panic in the ranks of the organization is a clear reflection of capable leadership and of the splendid spirit of co-operation which exists in Publix.

The morale of the organization has not been impaired to any degree. It has continued to function smoothly and efficiently during the process of rigorous cost reduction and undoubtedly, as a result, will exhibit an even higher degree of competency now that it is relieved of the handicap and

(Continued on Page Three)

MARX PICTURE ZOOMING TO NEW HIGHS

Opening receipts on "Animal Crackers" at the Rialto theatre in New York this week and grosses from various points in the field where it is playing indicate that this new Marx Brothers fun riot is one of the most phenomenal box-office attractions in years.

The picture has turned in one of the largest grosses in the history of the McVicker's theatre in Chicago, surpassing the high mark set there by "The Singing Fool" and exceeding by about \$11,000 the excellent business done by "The Cocoanuts," last year's feature with the Marx Brothers.

In many other places, including the Washington Street Olympia and the Uptown in Boston, as well as in Miami, Florida, and Brockton, Mass., "Animal Crackers" exceeds or equals the high marks set last year by "The Cocoanuts."

Phenomenal Draw Considering the fact that conditions are not so favorable for unusual grosses as they were a year ago and that talking pictures are not so much of a novelty as they were then, the comparisons between "Animal Crackers" and "The Cocoanuts" indicate that the new Marx picture has phenomenal drawing power which can be turned into substantial profits by resourceful showmen.

Building upon the foundation

Six Houses in N. Y. With Staten Island Opening

With the opening date of the Paramount, Staten Island, New York, tentatively set for October 10, Publix will be operating six theatres in metropolitan New York. The other houses are the Rivoli, Rialto, Criterion and the New York and Brooklyn Paramounts.

The Paramount Theatre in Staten Island will have an approximate seating capacity of 2300. An all-sound policy will prevail with provisions made for stage entertainment.

'FOLLOW THRU'

Get set for a winner in "Follow Thru"! This all-color screen version of the Schwab & Mandel stage hit, which will open at the New York Paramount on September 12th, was previewed last week by Home Office executives. It is the consensus of opinion that it will attract sufficient business to justify being held for a second week.

Nancy Carroll and Charles Rogers have the leading roles in this lively, rollicking comedy romance. Jack Haley, Zelma O'Neal and Eugene Pallette contribute large shares to the funmaking. This one will get the money for you, so begin selling it. See Holman's copy on page 5.

EXECUTIVE ATTENTION TO ALL OPERATIONS MEANS PROMOTION FOR DESERVING

(Continued from Page One)
great many more people than were needed, attached to theatres, departments, and divisions. Although not absolutely necessary, these were of great assistance to the showmen in charge. Despite the fact that this assistance was valuable, nevertheless, the fundamental purpose of the excess assistance was for training purposes only, to meet expansion requirements. As the then pressing needs of our expansion program required additional men of experience and skill, we thus were able to supply them from within our own ranks.

"The need for additional trained personnel is not now as urgent as it has been in the past few years," continued Mr. Chatkin, "and the extra help we have all enjoyed during training periods, has been absorbed into regular company channels. Additional circuit expansion will not be as rapid as in the past, yet it will be more than large enough to take care of all promotions and give incentive to everyone who wishes to strive for progress.

"In the meantime, with each theatre and each department set at greatest efficiency in personnel and budgets, the opportunity for individual willingness and ability is unquestionably greater today than it ever was.

"The company rightfully expects each individual to give the utmost and best that is within him, and the individual agrees to contribute that when he accepts his assignment.

"Anything less cannot help but cause disaster.

"With expansion now at normalcy, and personnel and operating costs at normalcy, the time and attention which major executives have been compelled to devote elsewhere are now devoted to observation and study of each operation and individual.

"This close study and observation cannot fail to mean a great deal to everyone who is accomplishing the purpose he agreed to accomplish when the company entrusted him with his assignment."

MARX FILM GETS RECORD GROSSES

(Continued from Page One)
of popularity which the four comedians won for themselves among movie fans with "Cocoanuts," there is no reason why record-breaking receipts cannot be obtained everywhere with "Animal Crackers," which is funnier and more entertaining.

Huge crowds were waiting in front of the Rialto theatre in New York for hours before the opening on Thursday, the house was filled to capacity the moment the doors were opened and the first day's receipts exceeded those for "Cocoanuts" by a wide margin.

As part of the advance exploitation of the picture at the Rialto, Groucho Marx prepared a dizzy questionnaire, typically Marxian, which was printed in several newspapers and was broadcast on the radio. Guest tickets were awarded to those submitting the most humorous "nutty" answers to the questionnaire.

"Anybody's Woman"
Another Paramount picture which is setting phenomenal box office marks everywhere it has been shown is "Anybody's Woman," with Ruth Chatterton and Clive Brook. It was necessary to hold it for two weeks at the New York Paramount to accommodate the crowds who flocked to see it, and similar results have been reported from other key cities in the field.

ORGANIST CHANGED

Jean Foster has replaced Robert Flagler as organist at the Bardavon Theatre, Poughkeepsie.

Paramount Ads For Week Oct. 5-11

(Continued from Page One)
public to Prosperity Week in a national campaign.

The exhibitor agrees to purchase a supply of advertising sales material especially designed to promote the occasion. Among these special ad sales items are included window cards, pennants, special press sheets and fourteen different styles of Prosperity Week borders and slogans.

George E. Baker, formerly manager of the Newman, Kansas City, has been appointed manager of the new Denver Paramount.

Lease on the Rialto, San Antonio, Texas, expired in August. House was closed on the 24th.

New Male Trio in Debut on Radio Hour

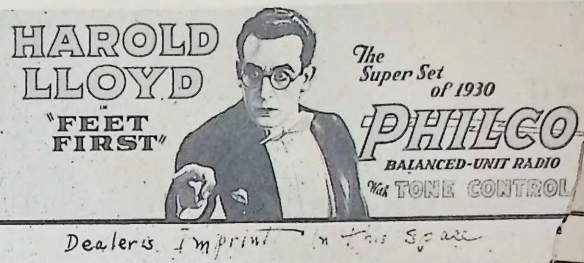
Paramount Publix Radio Playhouse will present a musical program of wide appeal on their regular weekly hour next Tuesday night, (September 2). This program also will mark the first appearance on the air of the Paramount Male Trio. The hour is to be broadcast over the international network of the Columbia Broadcasting System at 10:15 P. M. (Eastern Daylight Saving Time.)

The artists composing the Paramount Trio are Evans Reynolds, tenor; Evan Evans, baritone, and Lou McAdams, bass. Evans will offer a baritone solo and Jesse Crawford will be heard on the organ. Another feature will be the appearance of two choruses, one of male voices and the other of mixed voices.

Jerry "Close-up" Madison, a new radio personality who calls the stage and screen stars by their

LATEST POSTING

Scheduled for posting in the larger cities October 1 and other towns November 1, fitting in mightily with the general release date of "FEET FIRST," October 25. In such towns as local Philco dealers may not have contracted for these posters, theatre managers and publicity men should help sell them the idea. Window cards put out by Philco for "Feet First" tie-up will be exact replicas of this 24 sheet.



first names, will be on the hour with his interesting, intimate and breezy gossip concerning the activities of the famous ones on Broadway and in Hollywood.

TIME RIPE FOR IMPROVEMENT OF PROPERTY

(Continued from Page One)
the maintenance section of the theatre operating department, but exterior maintenance is under the supervision of the real estate department.

Theodore C. Young, Director of Real Estate, is given charge of exterior maintenance work because of various conditions which affect such repairs of property. If the building occupied by the theatre is owned by Publix, responsibility for all repairs belongs to Publix.

Lease Terms Vary
On the other hand, if the building is leased, such responsibility may rest with Publix or with the owner of the property, depending upon the terms of the lease. Checking up the facts in each case is part of the duty of Allen Rogers.

When repairs are needed, he sees that they are made by Publix to avert probable serious damage to company property, if the expense obligation belongs to the company. Or if it is the landlord's obligation, he sets the real estate department machinery in motion to bring about the needed repairs through other channels.

Some forms of deterioration are a menace to public safety and comfort, requiring emergency action. If a roof is leaking, or a quantity of rubbish has been permitted to accumulate on the roof, such conditions should be remedied at once.

Perhaps the mortar around a coping stone is crumbling and it constitutes a menace to the safety of pedestrians below. This potential danger should be eliminated promptly. Only a careful inspection would reveal its existence, however.

Inspect Skylights
Skylights need attention, too. Perhaps some of the glass is broken, or hinges may have rusted through. Paint might be needed to prevent rust or deterioration. Stucco on the walls may be peeling off, presenting an unsightly condition and one which might grow in extent of damage if not repaired. Sidewalks may be broken, constituting another hazard to the safety of passers-by.

Make your inspection and examination of theatre property at once. List the conditions which you believe require repair. Consult with your district manager about those which do not demand emergency action. Contact your district real estate representative immediately about the emergencies.

He will advise the maintenance engineer in the Home Office, Mr. Rogers, and obtain prompt remedy, with the obligation of cost shouldered in the quarter where it belongs.

LEASE EXPIRES

Publix operation of the Metropolitan, Seattle, ceases on October 14th, when the lease expires.

IT WILL TELL THE WORLD!

Let's Go! And Uncle Sam swings into stride urged by the thought of Prosperity Week, October 5-11. Over 2,000,000 people seeing this ad in color in the Saturday Evening Post on October 4th, will know that new life has taken hold and that Prosperity Week is more than mere talk. Merchants in your community want to see this ad. When you ask them for sup-

port in your local prosperity campaign they want to know that this organization is doing more than its bit to spread the gospel of good cheer and renewed hope throughout the country. And the more convincingly they feel the impetus of the movement the more wholeheartedly will they co-operate with you. Let's Go!

THE SATURDAY EVENING POST

October 4, 1930



Let's Go!

VACATIONS are over. Brisk Fall days are here! We can't blame things on the weather any longer. The United States, as rich, bountiful and fundamentally sound as ever has been marking time. It's time we made things happen.

Think of 122,000,000 people in the United States with needs to be satisfied, desires to be fulfilled, dreams to be realized. Let's go! Let's celebrate Prosperity Week right now. Idle money will retard prosperity more than idle hands. Buy now. Prices are lower, values are greater today than they have been in years. You hire people, you start factories, you keep the wheels turning, you help yourself when you buy something and you get what you want with it all.

Get plenty of wholesome entertainment, too. It's a fundamental need—the difference between monotony and satisfaction in life. There's one dollar as big as a rainbow today and there are many others just as big. Motion

Pictures were never better or bigger bargains than they are today. Let's go!

In 1930, Paramount Publix Corporation, leaders in motion pictures, offers the most ambitious production program in its history. With studios in Hollywood and New York operating at capacity. With its largest roster of stars. An army of directors, authors, showmen.

This program of Paramount's Greater New Show World is climaxed in October, November and December with mighty Paramount Pictures that will make every family in the land talk and TALK. Beginning with the release for Prosperity Week, October 5th to 11th, of the romantic comedy hit "Monte Carlo" followed by an unbroken series of super-productions. Let's go!

Let's Go!

ERNST LUBITSCH'S

"MONTE CARLO"

with

JACK BUCHANAN and

JEANETTE MACDONALD

•

CHARLES ROGERS

in "Heads Up"

with Victor Moore, Helen Kane

•

NANCY CARROLL

in "Laughter"

with Fredric March, Frank Morgan

•

JACK OAKIE

in "Sea Legs"

"If it's a Paramount Picture, it's the best show in town!"

Paramount Pictures

PARAMOUNT PUBLIX CORPORATION, ADOLPH ZUKOR, PRES.

PARAMOUNT BUILDING, NEW YORK

POINTERS GIVEN ON WINDOW DISPLAYS

From Lloyd Lewis, experienced merchandiser of the Publix-Balaban & Katz publicity staff, Publix Opinion has procured a number of pointers on window displays for the benefit of Publix managers everywhere. Lewis' varied exploitation activities qualify him to speak as an expert on window displays, and the facts which he culls from his long experience should be of utmost value to managers in cultivating the friendship of merchants and procuring worth while display space.

"When you stop to consider that the average person spends only fourteen seconds in front of a show window," Lewis says, "you will realize that one does not see very much in that short period. The biggest trouble with merchants today is to get them to realize that they should not stuff their windows with everything they have in the store.

15 Hour Value
"A window should be working for a merchant—and as often as possible, for a neighboring theatre too—for at least fifteen hours a day. It should be pulling passers-by from eight in the morning until eleven at night, or in some cities, even later. A merchant who darkens a window by turning off the light at six o'clock in the evening loses five hours each day during which it should be working for him. The evening hours are even more valuable to the theatre, for it is during that period that the greatest number of entertainment-seekers pass a window.

"The height of a window display should never be above the level of the eye, as people will not look up in the air under ordinary circumstances.

"In this country we walk on the right-hand side of the street, drive on the right side of the road. Experience of retailers shows that merchandise displayed on the right side of the entrance sells more quickly than merchandise in the window on the left.

Passing Figures
"It has been estimated that in a town of 1,000 inhabitants, 178 people pass a window in a day. In a town of 50,000, 8,900 pass to and fro each day. From these figures one can gain some idea of how many people look into a well-located window or would look into it during one day if it contained attention-attracting displays.

"Not long ago an effort was made to ascertain the value a merchant places on his display win-

CARLILE OFFERS BROADCAST AID

John S. Carlile has on file the official rates for broadcasting services offered by every station in the United States and Canada. These are kept reasonably up to date when there are any changes.

He will be glad to correspond with any of the division or district managers with regard to their local broadcasting problems, when the use of station facilities for theatre publicity is being considered.

dows. A large number of retailers attributed 30 per cent of their sales to window displays, and in some of the larger cities the percentage was 50. Real estate experts estimate on a lot 100 feet long and 20 feet wide, the first 14 feet are worth 20 per cent of the entire rent of the store.

"Next to animation, color is the best medium for attracting attention. Dashes of color in a display quite naturally enhance the attention-creating value.

Attractive Windows

"A well illuminated window attracts people just as it does moths. Theatre managers, with their brilliantly lighted marquees, already know this, but too many merchants do not. A well lighted window is a prominent feature of any street at night. From the standpoint of attractive displays, the size of the window is a secondary consideration. Comparatively, a small window can produce as good a result as a large one. Do not fill a large window with small objects unless they are grouped. A high and narrow window can be made to appear wider by the use of horizontal lines in the decoration, while in the long low window the use of vertical lines gives the effect of height."

The facts outlined above, Lewis stated, should not only convince managers of the worth of merchants' windows to them, but should assist them in securing display space.

"It should never be difficult to convince merchants of the desirability of theatre tie-ups," he said. "Linking the lure of the theatre to their more or less prosaic merchandise will assure them of a passerby-interest in their windows which cannot be attained in any other manner. Once you gain entry to a merchant's windows, thereafter it is simply a matter of letting him know when you have something for him."

PROSPECTS ON PARADE!

A headline that tells a daily story! A daily story that plays an important role at the box-office!

Are you taking the part of the prompter, as you should, and giving these prospects the cue to visit your theatre and see the best in entertainment midst surroundings of comfort and beauty? Or, are you neglecting your significant part in the play of profit and loss and phlegmatically inviting these prospects to a dilapidated-appearing theatre?



What are you doing to direct the countless pedestrians that pass your theatre every day to enter its portals? Is the copy in your lobby panels readable from a distance? Is your lobby front inviting? Have you effective selling copy on your posters, marquee, etc.? Are your marquee lamps properly matched?

These questions, in addition to the very many others clearly apparent to Publix showmen, when affirmatively answered, will hasten the steps of these "Prospects on Parade" to nowhere in particular to "Prospects on Parade" to your well exploited and inviting theatre.

Are the people in the above picture, crossing from your side of the street to the side where your competitor's theatre is located? Is his the operation that is attracting these prospective patrons to buy tickets for his show, or is your theatre the eye-arrester that definitely sells comfort, enjoyment, courtesy and service.

If it doesn't, it should!

'EFFECT' DESIGN SUGGESTIONS FROM RUBIN

Several suggestions for the use of effect design slides in the presentation of various feature pictures have been outlined by Harry Rubin, head of the Home Office projection department, for the guidance of showmen in the field. Look at the charts in the August 8th issue of Publix Opinion for the effect designs to which he refers by number.

An effective atmospheric background, Effect Design No. 88, can be used for presentation of the Paramount picture, "Let's Go Native." This design is a South Sea setting and should be projected on the Magnascope screen just before the picture is started.

The effect should remain on the Magnascope until all of the credit titles have been run off and the cast of characters fades out. Then the Magnascope sheet is drawn in, the effect is faded off and the picture continues in the regular way up to Reel 8.

Enhancing Scene

In this reel, there is a dance by Hula Hula girls in the South Seas, and this sequence could be made very effective by enlarging to Magnascope size. The long shot of the start of the dance comes after Jack Oakie has sung the first chorus of the song, "Let's Go Native" and William Austin has sung the second chorus.

At the point when the long shot is seen with the reflection of dancing girls in the water, the Magnascope screen should be opened and the entire dance run this way until the fade-out of the sequence. Toning the sequence with a deep blue or deep green gelatine, or other suitable color combination, thrown over the entire screen from a separate light source, will further enhance the effect.

Moving Effects

For presentation of "The Sap From Syracuse" at the New York Paramount, no effect design was used, but two moving effects were projected on the Magnascope screen. A moving cloud effect was employed on the top section for the sky background, while a moving ripple effect gave the illusion of water on the bottom section. The portion of the screen occupied by the projection film blocked off both moving effects. The double effect was faded off at the end of the credit titles, and

PUBLIX BACK TO NORMAL, SAYS DEMBOW

(Continued from Page One)
burden of excessive and needless expenses that were due to expansion emergencies.

Vast Amount Saved

A vast amount of money has been saved by voluntary information from various quarters in both the Home Office and the field, which served as reminders to executives and enabled them to formulate new policies, putting the comprehensive savings into effect.

It is too early for an estimate of total savings, as figures are not yet available. It is known, however, that the saving effected is a gigantic one, and Messrs. Dembow, Chatkin, Botsford, Saal, Gowthorpe and others who have collaborated in the planning and execution of the cost cutting campaign are highly elated by the results.

Within another week the final step of the trimming process will have been taken and everyone in the organization will have cause for gratification and security in the knowledge that Publix leadership and manpower has come through once more in the united accomplishment of a difficult task.

PARADE EXPLOITS HEIDT AND SHOW

Two 5 dollar bills covered the expenses of a police escorted parade and subsequent stories and photos in the local papers for the arrival of Horace Heidt and band who were to play at the Chicago Theatre. The Chicago and Alton railroad, the line on which Heidt arrived, paid for a newsreel of the parade which was shown at local Publix B & K theatres during Heidt's run.

Included in the parade, autos for which were supplied by local agencies, was an orange float which contained several girls who threw oranges to the many on-lookers. Milton Levy of the Publix B & K publicity staff arranged for this stunt which also resulted in free window displays in orange drink stores, plugging Heidt and the current attraction.

PARAMOUNT

New theatre under construction for Publix in Nashville, Tenn., will be known as the Paramount.

HOUSE RE-NAMED

Empire Theatre, Mercedes, Texas, was re-named the Capitol when it reopened on August 29th. Policy is four changes, Friday, Sunday, Tuesday and Wednesday.

FULL WEEK VAUDE

Olympia Theatre, New Bedford, Mass., has gone to a split-week vaudeville policy, instead of playing vaudeville the last half of the week only.

"LEGAL" TRAILER PROLOGUE!

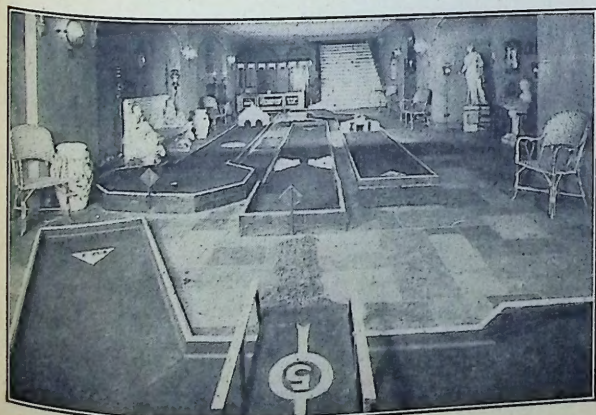
To place added emphasis on the trailer for "Manslaughter" at the Detroit Paramount prior to opening of the picture for the run, an impressive prolog was devised. An inexpensive judge's bench was built, robes promoted, and a doorman trained to make a short speech before the trailer was shown. Following the newsreel, house went dark and a spot thrown on the bench, wheeled out on the stage. "Judge" rapped for attention, and spoke to this effect: "Hear Ye; the case of Lydia Thorne comes to trial in this theatre on Friday; the charge is 'Manslaughter.' The defendant is Claudette Colbert, the prosecuting attorney, Fredric March. We take this opportunity to interrupt the program, feeling as we do that our next attraction, 'Manslaughter,' is one of the truly great pictures of all time, etc. And now we show you some of the thrilling scenes from 'Manslaughter.' Idea, which was developed by Manager Carl Kreuger and Publicity Director David Lipton, drew applause at each show.



THIS ONE'S FREE!

Sensing likelihood of competition from miniature golf courses, Manager Lionel Wasson of the Omaha Paramount forestalled any such possibility at the start of the craze there. He installed a course in his grand lounge at a cost of \$250; and thousands have played it. Photo of part of the sporty nine-hole course is reproduced here.

No charge for playing is made to theatre patrons; they are outfitted with a putter and ball upon presentation of their ticket stubs. Women have found it a convenient place to check restless husbands. Wasson is publicizing it as the world's first refrigerated golf course.



SHORT REVIEWS OF SHORT FEATURES

By BURT KELLY

General Director, Short Subject Department

PARAMOUNT

"RED, GREEN AND YELLOW," with Lulu McConnell, Arthur Aylesworth (11 min.) Story: The two principals are here presented as a scrappily-married couple. Scene is their apartment, and opens at dinner time. Thru the windows can be seen the red, green and yellow traffic lights. In their arguments they have difficulty as they both talk at once. Arthur suggests as a plan that they utilize the traffic lights to regulate their arguing, he talking on yellow, she on green and the both of them shutting up on red. This gives them both a chance to verbally lambast each other until the lights on the traffic tower go hay-wire and stick on green. This gives Lulu the chance she has wanted all of her married life and she makes use of it. Gag is used for closing laugh. Baby carriage is delivered and hubby is overjoyed. Asks when the blessed-event will occur and is told it happened that day. He sinks when he finds out Lulu bought it for her sister. Criticism: Idea novel. Rather inclined to be "talkie" but closing should be "wow." Production excellent.

Booking-Routining: Domestic type subject so keep away from features of that sort. Excellent for opening act of front show. Should be followed by musical or flash act.

Exploitation: Lulu McConnell is well-known and deserves mention. Idea of traffic light can be tied up with domestic rule.

PATHE

"SWELL PEOPLE," with Harry Gribbon, Dot Farley (21 min.) Story: Gribbon is pictured as a millionaire brick-layer and as the scene opens he is having a manicure while on top of the building under construction. When the whistle blows he leaves for home in his Rolls Royce, inviting a bank president, whom he meets, to his house for dinner. Balance of short is filled with gags and most of the laughs are derived from the bad manners of the bricklayer and his wife. Clever bits such as having an auto horn for a front door bell, a cigarette lighter that explodes, etc., are used to advantage. At the dinner table, unable to carve the roast pig, Gribbon dynamites it. When the smoke clears away we find Gribbon back on the building. It has all been a dream. The foreman yells to him to get to work and as Gribbon falls into a tub of mortar the splash falls on the foreman. Ends with chase.

Criticism: Novel and sure to get good laughs.

Booking-Routining: Best if used on program that needs a bit of foolishness and slap-stick. Care should be exercised not to book it with society drama as it is in reality a burlesque on manners. Use with features such as "THE STORM," "WAY OF ALL MEN," "WAY OUT WEST," "MAN TROUBLE," etc. Routine ahead of feature. Other subjects should be musical or cartoon.

Exploitation: A line such as "the height of bad manners" might prove suitable.

"MIND YOUR BUSINESS," with Robert Agnew, Dorothy Gulliver (19 min.) Story: Story revolves around a sales celebration of a real estate company at which a revue is to be presented. One of the salesmen (Agnew) is taking the boss' daughter (Gulliver) to the festivities but his rival intervenes and succeeds in getting the boy in the bad graces of both father and daughter. Resolved to get even, Agnew attends the affair dressed as a girl. From there on the subject concerns itself with the "Charlie's Aunt" type of humor with the father falling for the feminized Agnew. Idea is not handled with the subtlety it requires. Ends with the boy outwitting his rival and reinstating himself with girl and her father.

Criticism: Only mildly diverting.

Booking-Routining: Suitable for class B houses only. Should be used with strong feature. Routine ahead of feature following it with good fast cartoon.

Exploitation: Title and Agnew's name might be used to advantage.

"DEEP SOUTH," with James Stanley, Louis Bennett, (Song-Sketch) (10 min.) Story: As a background for the Southern songs that are rendered we are offered some pictorial scenes of Southland. A rather sentimental story is sketched. The girl's father is supposed to be leaving the plantation but upon hearing his daughter sing he retracts his steps and abandons the trip. Some of the more familiar Southern tunes are done as well as some negro songs.

Criticism: Okey for a program filler.

Booking-Routining: Action is very slow and subject depends on the songs. Accordingly would spot it early in the program, perhaps immediately after the News. Follow with snappy comedy subject.

Exploitation: Title might be mentioned.

COLUMBIA

"NEVER STRIKE YOUR MOTHER," with Eddie Buzzell, Mildred Harris (8 min.) Story: Scene opens with Buzzell as radio announcer. Having just finished telling the kiddies a bed-time story he announces that he is going to tell one for the grown-ups. This he proceeds to do and as he announces, the absurd story is pictured. The story is a collection of gags strung together. Some of the gags are old but their treatment is more or less novel. Criticism: Good novelty subject. This is first one of Columbia's "Specialties" series.

Booking-Routining: Avoid booking near the Vitaphone act "The Fight," or the Paramount two-reeler "Hot Air Merchants," as they are similar in treatment. Otherwise can be used wherever novelty subject is needed. Suitable for opening act of front show. Other shorts should be musical and comedy.

Exploitation: Eddie Buzzell, the Broadway musical comedy comedian, has been making quite a few shorts and he is undoubtedly becoming popular. Title of short appeals to the imagination and is suitable for novelty exploitation.

"THE SHINDIG," Mickey Mouse Cartoon (7 min.) Synopsis: The animals are holding a "shindig" in a barn. Opens with gang on wagon going to the party. Mr. Cow calls on Miss Cow and takes her. Mickey is one of the musicians with Minnie Mouse, the other. The dances, etc., at the "shindig" provide the balance of the entertainment. Piano playing by Minnie Mouse is excellently synchronized and is good for a laugh.

Criticism: Up to the standard of the Mickey Mouse series.

Booking-Routining: Can be used any place cartoon is needed. Strong enough to be used just ahead of feature if such treatment of program is desired.

Exploitation: Mickey Mouse series is popular so use series name. Carry in all mention of short program.

WARNER BROS.

"BRIDAL NIGHT," with Johnny Arthur (9 min.) Story: Newlyweds slip away from their friends and drive off to be alone. At the dead of night they run out of gas in a deserted part of the road. Hunting for a place to phone they find an old house. Upon entering the door slams shut. The balance of the subject is devoted to ghostly happenings in the house; the slamming of doors, the hooting of owls, etc. They get mixed up in the sheets covering the furniture and scare each other, etc.

Criticism: Plot is familiar and contains nothing original.

Booking-Routining: There have been several shorts using similar idea of spooky house, among them the "Laurel and Hardy Murder Case," so avoid booking them close together or with feature that has mystery element. In routing use as opening act of front show following with a musical short or lively comedy.

Exploitation: If mentioned use mystery treatment.

"CRY BABY," with Bobbie Vernon (7 min.) Story: Opens in moving picture theatre with talking picture being shown. Bobbie, wife and baby enter and make so much noise that the actors on the screen look down and tell them to be quiet. (Bit sure for a laugh). Next scene shows the family at home with child still crying. The only thing that will stop his crying is for Bobbie to break plates. Ends with wife breaking all the dishes by hurling them at Bobbie.

Criticism: First part good, second part ordinary. Crying of youngster not particularly pleasant to listen to.

Booking-Routining: Other shorts should be strong and fast. Spot this one to follow the News and then use musical or cartoon.

Exploitation: Bobbie Vernon should be remembered for his silent comedies.

"ACROSS THE WORLD," with Mr. & Mrs. Martin Johnson—travelogue, General: The old Johnson travel films have been re-edited and are here presented in serial form. There are four episodes of two reels each with the exception of episode No. 3, which is in three reels. Each episode is complete in itself and opens with a scene in Johnson's home at a supposedly private showing of the film for his guests. As the actual travel scenes are shown Johnson is heard (off stage) explaining the adventures pictured.

Episode No. 1: (21 min.)—This episode has to do with their trip to the South Pacific Islands. The natives, their curious customs, the islands themselves are all shown and explained. Interesting.

Episode No. 2: (20 min.)—This one has the Johnsons still in the South Pacific Islands and has for its climax their party being captured by head-hunters. They are only saved, in the nick of time, by the appearance along the coast of a man-of-war.

Episode No. 3: (28 min.)—The Johnsons now journey to Africa and are shown navigating the Nile with their special boat going deep into the country. During the course of this episode we are presented with interesting shots of the natives, especially the pygmies, and the animals inhabiting the country. Crocodiles, hippopotami, elephants, white rhinos, zebras, giraffes, wild dogs, water bucks, gazelles and other wild animals are shown in profusion. Excellent.

Episode No. 4: (23 min.)—Still in Africa the Johnsons now enlarge their party by the addition of three boy scouts who came by train to be with them for several weeks. Camp has been made and we are introduced to the peculiarities of camp life in Africa. Later we are shown many shots of lions, all of which are interesting. The boy scouts are utilized to advantage in many of these scenes. Closes with the boys being back on the train. The finish of the serial at the end of the private showing.

Criticism: The shots are all authentic and interesting. Johnson as an announcer leaves something to be desired, however, the subject makes good entertainment.

Booking-Routining: Wherever a two-reel travelogue can be used these would make excellent subjects. By slight change in title at opening, they could very well be used as single subject. However, there is no objection to using them in serial form. In routing it would be best to follow the News with a short comedy act, then the Johnson subject and then either a cartoon, a musical, or a comedy subject. If time does not permit such an arrangement then use subject after News and use same type subject as above to follow.

Exploitation: Mr. and Mrs. Martin Johnson have been well publicized in connection with their previous road show pictures. Their names should be of great value. On the last episode the Boy Scouts should be taken into consideration and suitable tie-ups made.

"THE POOR FISH," (6 min.) Story: The husband returns to find his wife talking to her lover over the telephone. After a short argument the lover arrives and the two men while trying to decide who shall have the wife discover they are both fish enthusiasts. Whereupon they both leave the wife, to go fishing. Wife calls another boy-friend (the keeper of the Aquarium) who declares he hates fish. At closing the two would-be fishermen are seen on the dock and, engaged in an animated discussion accidentally walk off the dock. Criticism: Rather pointless sketch, however, contains some elements of comedy.

Booking-Routining: In booking keep away from any Sportlights or other sport pictures. Suggest using as opening act in front show and following with fast musical act or good cartoon.

Exploitation: Title may be used.

"POOR LITTLE BUTTERFLY," (7 min.) Story: Opens in a Japanese tea garden. At opening two Japanese girls are doing a harmony in front of a chorus of girls. One of the serving maidens is asked to read the tea leaves in a guest's cup. She complies by singing the story "Poor Little Butterfly." Scenes description of the song-story are interspersed and we see the American lover leaving Butterfly and later see him forgetting her in a Spanish cafe. Closing shot shows Butterfly with her (supposedly) son, who is attired in a miniature American naval uniform. Technicolor.

Criticism: Moderately entertaining, however, nothing to particularly recommend it.

Booking-Routining: Some care should be exercised in using this subject on account of the use of real Japanese girls, especially the one who has the affair with the officer. Its favorable reception on the Coast is doubtful. Use a program that is otherwise lacking in color. Spot early in program and follow with fast comedy subject.

Exploitation: The song "Poor Little Butterfly" is well known and has been moderately popular for years.

Trolley Route Change Aids Box-Office

Revision of the route through the Omaha business district for interurban street cars from Council Bluffs, across the river in Iowa, has increased business at the Paramount theatre materially, according to Arthur L. Mayer, division director.

Bluffs street cars always have turned at Fourteenth street in Omaha, making a loop through the wholesale district and back across the Missouri river bridge. The Paramount is located at Twentieth street, six blocks up Farnam street from the Bluffs car line, five of them up a rather steep hill.

There is much commuting between Omaha and the community of 50,000 across the river. And a great deal of it is via street car, due to the traffic and parking congestion.

For several weeks street cars from the Bluffs have proceeded up Harney street from Fourteenth to Twentieth street, turning to Farnam and passing the door of the Paramount before going back to Fourteenth.

The new routing has reflected itself substantially at the box-office.

Unique Ballyhoo Sells 'Runaway Bride' Film

Mitchell Conery, former manager of the Lyric theatre in Mobile, Alabama, promoted two roadsters for a ballyhoo on "The Runaway Bride." A girl in bridal costume drove one of them through the streets, followed by the bridegroom in full dress uniform as pilot of the other. The attraction name appeared on the first car, the theatre and playdate on the second.

An automobile bedecked like a newlyweds' car, with signs, cow bells and old shoes, was used by G. E. Hoffman, manager of the Ritz theatre in Anniston, Alabama, for a similar bally on "Blushing Brides."

Theatre Profits With Savings Bank Tie-Up

Newspaper space worth \$375 was netted by the Saenger theatre in New Orleans in a savings bank tieup arranged by Joe Estes, director of publicity. Two dollar checks from the bank were distributed to theatre patrons during the week. They were void unless deposited with ten dollars in cash in opening a savings account.

The bank paid for the printing of the checks and the salaries of the persons who distributed the checks in the lobby. The bank gave the theatre \$375 in cash for payment for eight quarter page ads on the tie-up, copy to be written by the theatre.

Picture Title Suggests Personal 'Phone Stunt

"On The Level" at the Jefferson, Huntington, Ind., lent itself so well to a sincere exploitation stunt that Manager A. H. Lawter forthwith put into action the well-known personal telephone call stunt. Inasmuch as the town is a comparative small one, this message from Lawter carried considerable weight. Stunt was both inexpensive and effective.

A "CUCKOO" STUNT

A decorated Christmas tree in the lobby of the Granada, Norfolk, Neb., during a recent heat spell, effectively exploited the "Cuckoos," one week in advance. One day prior to opening, man dressed as Santa Claus, was driven through the town by horse and buggy, which was appropriately bannered.

SELLING "MOBY DICK"

by A. P. WAXMAN
Director of Advertising and Publicity
Warner Bros. Pictures, Inc.

EXPLOITATION

1. We are now running a Fish Story Contest in the New York American which can be imitated, and which will attract interest to "Moby Dick." The contest invites all fishermen to submit their most interesting fish story. Prizes can be got through your sports shops, and the contest should be timed to begin a week in advance and continue concurrently with the picture's run.
2. "Moby Dick" being the classic it is, the obvious tieup presents itself of the main and branch libraries, the book shops, and high school essays on the author, Herman Melville.
3. If there is a natural museum in town, arrange to have an exhibit of nautical fauna and flora, together with books on marine life.
4. Arrange for a parade of the Junior Naval Reserve and Sea Scouts, and invite the organization to the first matinee.
5. The lobby could be made into a section of a whaling vessel, with masthead, port lights, and dummies peering over the sides.
6. Tieup with stores dealing with field glasses, binoculars, barometers, etc., and, of course, stores selling fishing tackle, etc.
7. Tieup with stores dealing with uniforms, army and navy.
8. Contest in newspapers on the subject of women waiting for men they love. This can be made the basis for much discussion, with the editorial comment on the long time that Faith, the heroine waited for Ahab, the hero.
9. "Moby Dick" being in the public domain, try to persuade some newspapers to run the book in serial form. Your lobby can be dressed up with copies of the Grosset & Dunlap edition of the book.

TO BUILD MANPOWER

In an institutional message to managers in his territory, Division Director J. A. Koepel has listed ten important organizational reminders. These, of course, apply as well to your operation.

"There are certain rules in good management that are fundamental," says Koepel. "They are very necessary to good organization and they apply to all good business. So that you can think of these things and absorb and digest them, I am naming them herewith:

1. Definite and clean-cut responsibilities should be assigned to each employee.
2. Responsibilities should always be coupled with that corresponding authority, applicable to the sphere and endeavor involved.
3. No change should be made in scope or responsibility of a position, without clear thought and an understanding as to what effect it will have on all persons concerned.
4. No employee should be subject to definite orders from more than one person.
5. Orders should never be given to subordinates over the head of the supervising employee.
6. Criticisms should, whenever possible, be made privately and in no case should a subordinate be criticized in the presence of other employees.
7. No dispute or difference between employees as to authority or responsibilities should be considered too trivial for prompt and careful application.
8. Promotions, wage changes and disciplinary action must always be given careful consideration and discussed with your immediate superior.
9. No employee should ever be required, or expected, to be at the same time an assistant to, and a critic of, another.
10. Any employee whose work is subject to regular inspection should, whenever practicable, be given those facilities necessary to enable him to maintain an independent check of the quality of his work.

"These rules that I have mentioned," continued Koepel, "are founded on human experience that began hundreds of years before large business was known. They have always been effective in developing leadership qualities.

"If management is eventually to become a real science, as so many industrial leaders hope it will, it must add to its economic usefulness a proven contribution to the development of human individuality and character.

"The business organization which builds real men and takes the trouble to develop their capabilities will, of a certainty, build real and continuing profits. I feel that the fundamental rules outlined here are well designed to develop leaders and outstanding workers, instead of mere automatons!"

EDITORIAL USES INSTITUTIONAL MATERIAL

Although the following editorial from the Evening Post in Vicksburg, Miss., is based upon a general theme of movie development, it mentions Publix three times, praises the local theatre and is filled with material of splendid institutional value.

Maurice F. Barr, Saenger division manager, sent it to Publix Opinion as a good example of institutional publicity and one which might be repeatable in other Publix cities. Contact with the editorial writer of your local newspaper might turn the trick! The editorial reads as follows:

MOVIE DEVELOPMENT

Not so many years ago the late Al G. Field stated that the day of the moving picture had passed, that in the north many houses were closing up, and that soon the old legitimate stage would be back. However, the movies have gone on developing until today Publix is offering the people it serves a line of pictures which are truly the last word in scenic effects, color effects, music and talent. These thoughts are called forth by some recent shows at the Saenger theatre where the beauty of the setting, the truly marvelous and lavish display of costumes, the high quality of the performers eclipsed anything ever shown on the stage. In fact, such a show could not be produced on any stage, for the costs would be prohibitive and only by large distribution can such expense be recouped.

Such shows as the "King of Jazz," with the very elaborate sets, music and talent, or "Our Blushing Brides," with style shows de luxe plus every form of good entertainment, are examples. Even in the form of straight drama, no one on the legitimate stage saw ever a better drama better acted than "The Last of Mrs. Cheyney," Norma Shearer, or Ruth Chatterton's "Doctor's Secret," made from that splendid short story of Sir James Barrie, "Half an Hour." One sits in amazement at each succeeding production and wonders what Publix will do next and each show is an eye opener.

There are a number of old silent pictures which will, we feel sure, some day be made over. The thrill of "Scaramouche" lingers with many people who would see it again. "Robin Hood," "Kismet" and the "Queen of Sheba" are pictures which the newer generation ought to see. Yes, even further back, an old Vitaphone jumps to mind: "The Lady of the Lake," produced by some director who had a vision, even in those days.

The moving pictures have been undergoing a strenuous period of development; no one knows as yet whether the waters have clarified, but if wide vision, great care and every form of good showmanship combined can produce results, America will forever hold the palm as the great producing center of the world of pictures, and Publix, the great medium for distribution. One can, indeed, wonder what the next few years will bring forth, but that it will be the greatest form of entertainment the world has ever known, that seems assured.

Picture Exploited By Shooting Tournament

"Shooting Straight" suggested an effective exploitation stunt to Manager Theresa Nibler which procured considerable newspaper publicity and word-of-mouth comment when that picture played at the Electric, Springfield, Mo. A pistol shooting contest for the members of the local police department was the stunt that got the space and comment.

SELLING "FOLLOW THRU"

By RUSSELL HOLMAN
Advertising Manager, Paramount Pictures
(Not For Publication)

First, let me say that I saw this show with an audience at the St. Francis Theatre, San Francisco, and it went over very, very big. It is one of Paramount's outstanding efforts of the year.

"Follow Thru" is a smart, showmanlike picturization of the Schwab and Mandel golf comedy hit that ran over a year on Broadway and try and get a seat for \$12.50 per. S. & M. also did "Desert Song," "Good News" and other surefire babies on the stage. They're shrewd pickers and staggers of entertainment and they're hooked up with this company. Laurence Schwab was co-director on "Follow Thru."

The picture is all-Technicolor and the best Technicolor you've yet glimpsed. The country club, golf atmosphere lent itself swell to the color.

Heading the cast are Charles Rogers and Nancy Carroll, the romantic lovers of "Close Harmony" and never so appealing as in "Follow Thru." Seconding them are Zelma O'Neal and Jack Haley, who were the comedy hits of the stage "Follow Thru," good old roly-poly Gene Pallette, Thelma Todd and others.

The theme is golf—and you know how popular golf is today. Nancy has the part of a girl golf champion. The climax of the show is her match with Thelma Todd, the lady heavy. Rogers is a young, handsome golf professional. Haley and Pallette are comedy golfers. The background is a millionaire country club, something in which everybody is interested. The locker room sequences show beautiful gals in locker room attire. There is a screamingly funny interlude in which Haley and Pallette invade the ladies' shower room in the guise of plumbers.

There are songs in the show, including "Button Up Your Overcoat," its original hit number, and a surefire new wow called "A Peach of a Pair." Use your judgment in mentioning the music. They'll like it after they hear it.

Copy: The Sweethearts of Screendom, Charles Rogers and Nancy Carroll, re-united in a gorgeous comedy romance of golf, grins and girls. All in dazzling Technicolor. . . . If you've ever played golf or been in love, or would like to do either, see "Follow Thru." . . . Follow the crowds to "Follow Thru," the sparkling show that made America golf-conscious. . . . Charles Rogers as a golf champ. Nancy Carroll as the queen of the fairways. Zelma O'Neal, Jack Haley and Gene Pallette as country club comedians. Dizzy drives. Amusing approaches. Peachy putts. A rollicking, record-breaking round of romance, roars and revelry. . . . See Charles Rogers and Nancy Carroll drive through the hazards of love. . . . That peach of a pair, Rogers and Carroll. . . . All's fair in love and golf. . . . How to make love on the golf links. . . . He tried to teach her golf but she wanted to learn about love. . . . He kissed her and she said, "Follow Thru!" . . . What Bobby Jones is to Tom Thumb golf, "Follow Thru" is to the ordinary motion picture!

Obvious tie-up with sporting goods stores, with all kinds of golf and golf clothing stills in the picture. Great chance to interest country clubs, golf patrons everywhere, by sending letters to them about your show.

"Follow Thru" can be one of the finest money-makers you ever had if you play it for all it's worth.

FOR THE KIDS

An ice cream matinee was the stimulus that brought 1,200 children to the Stuart, Lincoln, Neb., to see "The Social Lion." Manager Charles Shire arranged for a wire from Jack Oakie to manager of ice cream company furnishing the refreshments. Wire was used in newspaper ad, paid for by merchant, to exploit matinee and attraction.

PAGODA SNIPED

Pagoda built at the main business intersection and street railway transfer point of Decatur, Ill., for residents who, believe it or not, are waiting for a street car, carries a board at each point of the compass on its roof, plugging the refrigerated Lincoln Theatre. Paul Witte is City Manager, T. P. Ronan district manager.

USING THE TELEPHONE

(Prepared by Miss Kathryn Barnes, Secretary to Mr. Salmon, City Manager in Macon, Ga.)

Answer the telephone promptly!

Your answer should be "Rialto Theatre," followed by your name, as "Jones speaking."

Don't try to do something else while answering the telephone, do one thing at a time and do that well.

Speak in ordinary tone, directly into the mouthpiece. Don't use the tone of voice that leaves the impression we are doing the patron a favor by listening to him.

If the person called is not available, get name and telephone of the party calling, and give data to him without delay.

If you get a call by mistake, be especially courteous and use your best efforts to get the party called. Remember it is not the error of the party calling. Avoid transferring calls as far as is possible.

When desired information cannot be furnished without delay, secure name and telephone number of patron and tell him you will call him back. Then keep your promise.

Let the patron close the conversation. Don't run the risk of hanging up before he is through.

Say "Thank you" where possible, when closing your conversation. It is entirely correct for us to thank a patron for calling in regard to a complaint.

State the facts to the best of your ability. Don't be positive. Even if you know you are right, you may be wrong.

Don't lose your temper!

Above all, be courteous. The patron can only "see" your voice. Remember the carefully built up good-will of a patron can be easily destroyed by discourteous and improper handling of a telephone call.

We are here to serve. We are under an obligation to the patron with a complaint, and, regardless of whether he is right or wrong in his complaint, don't argue; be polite, be courteous. Nothing else will be satisfactory—regardless of any condition.

JOHN BALABAN URGES SALES VIGOR

ALERT SHOWMEN WILL BE ALIVE TO ALL CHANGES IN THE INDUSTRY, HE DECLARES

(Continued from Page One)

of it at all times. We are in just such a change right now. However, I am optimist enough to believe that it may be a change for the better or that we can make it so.

"We know that picture-theatre-going today is a part of everyday American life—a recreative necessity. By that one fact we know that sales resistance, once a hampering factor in our business, has been completely eliminated, which is all in our favor. Our job now remains to merchandise our product so that we will not only attract the steady week-in-and-out patron, but those on the fence, the ones who might attend one of our houses if our appeal is right, for it is that group on the fence which might not attend if the right effort is not made in the right direction.

"Since it resolves into a question of merchandising, the terms should be analyzed and we should determine what it means in our business, and observe how it applies to us. The term 'merchandising' came into theatrical parlance very recently, although the practice is as old as the business itself. In the commercial sense, it means buying the right merchandise at the right time, marking it up to a salable and yet profitable price in season, and then marking it down for hurried clearance when interest in that particular commodity has fallen, for it is the aim of the successful merchant to keep his wares moving and to stock his shelves continuously with fresh and seasonal goods. There is also the need for appropriate window display and proper counter display, designed to attract the prospective customer and create a desire to purchase, where there has been none. That is merchandising in the world of commerce.

Theatre Merchandising

"Then what is merchandising in the theatre world? 'IT IS EVERY PROPER FUNCTION OF SUCCESSFUL OPERATION!'

"It is selling. It is program construction; service, institutionalizing your theatre. It is knowing star value and cost value. It is keeping stars alive through proper publicity, and it is the developing of comers! It is selling hours when seats are available. It is selling your

theatre as an important place in the community, and what is equally important, seeing that your theatre maintains that position. It is the creation of good will of all kinds!

Not All Naturals

"But all the pictures played by Publix are not 'naturals' by a long shot—some because they have no star names, some because of stars who are on the wane, and some because of unpopular themes. It is these pictures that require merchandising, showmanship and resourcefulness.

"Sometime back, we were approaching the play date on 'The Lady Lies.' It was Claudette Colbert's first picture and a mighty good one, but the star was absolutely unknown in Chicago. We decided that our only chance for good business was an unusual selling campaign, and accordingly began to create personal interest in Miss Colbert. We were planting newspaper stories about her two weeks in advance, and the people read them.

"As the play date approached, we did something that was a radical departure for the theatre. Instead of customarily grouping the house in one big combination ad in the dailies, we took 'The Lady Lies' entirely out and sold it apart from the other shows as a separate unit. This created the effect that something unusual was happening at that particular theatre, and had the required effect. 'The Lady Lies' rolled up a very comfortable profit.

"That is theatre merchandising.

"Take the component parts in theatrical merchandising and examine them. The first, selling, actually applies to all the other units. When you construct your program properly, you sell; when you institutionalize your theatre, you sell, and when you give perfect service, you sell.

"Now look at that term 'selling' in its specific sense, the actual business of public appeal and the direct disposal of your 'goods to the public.' Each day finds its own problem, and each week its own story. By that I mean that no two shows are alike; nor can they be sold alike. Of course there are pictures that cause us no worry whatever, like 'Sweetie,' 'Honey,' 'The Virginian,' or those with the Marx Brothers. These are what we call naturals.

We know they will do business for several reasons; first, perhaps because of story appeal, like 'The Virginian'; or 'Honey' because of the popularity of the star; or the Marx Brothers because of the national reputation as comedians which they enjoy.

Selling Clara Bow

"More recently, we were worried about that Clara Bow picture 'Love Among the Millionaires.' Her previous picture 'True to the Navy' had proved disappointing, and we knew something had to be done. Analyzing the situation, we saw that in 'Love Among the Millionaires' Paramount had surrounded Clara with an unusual cast—Mitzi Green, Stanley Smith, Skeets Gallagher and Stuart Erwin, all well-known players. That was our tipoff. We always had sold Clara simply as the queen of 'IT,' with a sex picture of the star in the ads. This time we dropped that type of selling, and although retaining Miss Bow's picture, also used pictures of each of the named players, identifying each one and selling the picture on three angles instead of one—the merits of its star, its splendid cast, and splendid production. It was a departure and clicked again.

"There you have examples of direct selling that might be termed radical, because in both cases the unusual was tried. Since we must profit by experience, and since our experience with these so-called unusual methods was successful, we must presume that we adopted the right system.

"A very important point in direct merchandising, is that the entire program must be sold. If you remember that the items on your program are there because they are worthy of presentation, then you will realize that they are worth selling. In fact they MUST be sold. Short subjects are most popular. Musical features have a large audience. Sell them. Sell your organ solo, your overture. Sell everything on your program. What would you think of a large department store that advertised men's suits and never advertised shoes or shirts, although these were on sale, too? You would think they were poor business men, and you would be right. The same applies to our business. We must sell every single unit, not only because they cost us money, but what is equally important, because they are a part of the show, and will bring money in at the box-office if properly sold. Don't just think in terms of the feature picture when you talk of merchandising. Think in terms of the whole program.

Program Construction

"No method of merchandising is more important than proper program construction. Always remember that this week's program sells not only this week's show, but next week's as well. Proper merchandising is the proper routing of your programs. It means dressing them up with effective, live and unexpected tricks. It means taking advantage of every opportunity to inject novelty and surprise, and to effect the unusual. You may call it showmanship, but it is merchandising just the same. And it has this effect on the coming week's business: A pleased patron will return the following week regardless of the picture. A disappointed one will avoid your theatre despite an exceptional picture. Therefore, a well routine show is one way of merchandising your next week's bill.

"The best picture can be weakened by a badly balanced program. On the other hand, an ordinary program feature can be materially aided by a well-constructed program of short subjects and 'featurettes.' If the feature is a heavy drama, a good comedy lends balance. If it has no star name, a name comedy like 'Laurel and Hardy' helps in the advertising and the audience reaction. Good music, if the theatre has an orchestra, well planned organ solos, if you have an organist, are also

'GONE PUBLIX!'

Dr. George Michell, Publix partner in Peoria, Ill., sends Publix Opinion a tear-sheet from the "Skelly News," house-organ of the Skelly Oil Co., which quotes a column of "Ace," popular columnist in the Kansas City Journal.

Commenting on the service in Skelly filling stations, Ace says they have gone Publix. Courtesy reigns!

extremely important, and good merchandising.

Balance

Audience appreciation is easily analyzed in terms of balance, contrast and effect, rather than in length of the whole show. A show running two hours may be too long if the proper balance is not there, while a two hour and forty minute show can give ultimate satisfaction. You will find that by analyzing your audience and then matching available units of entertainment to their preferences, that you will get the best results. Preview every short subject just as you preview every feature, and when once the program is set up, go on the principle that what is good enough to play is certainly good enough to advertise and sell.

Learn the attraction value of every star and play them up accordingly in your advertising. Sometimes judicious publicity and smart advertising will skyrocket a star to sensational popularity. That means dollars at the box-office. Get as much publicity as you can, not only for the players whose pictures are current, but for those whose pictures you will play—if not this week or next, eventually, and you must prepare to sell them to your patrons. Get their names before the public, and mention the pictures in which they are coming. The cumulative advertising is bound to react favorably in the end.

Building Stars

"One of my pet hobbies is building up players who are comers, young players who show promise although still playing only bit roles. The comer of today, may be the star upon whom you'll depend tomorrow or a year from now. Get their names before the public as much as possible. Get them into your ads whenever space permits. Besides many names in an ad tends to show the size of a production and emphasizes the importance of the product you are selling.

Next to pictures, service is the most important salable adjunct Publix theatres have. Primarily, a theatre is a place for relaxation and amusement. If it makes a man or woman or child happier during the time that person spends inside its doors, and sends that person away satisfied that everything has been done to make that person comfortable, the theatre has accomplished its purpose and made another friend. A person may be worried when he comes to your theatre—but if the front is cheerful, the cashier smiles when the ticket is purchased, the doorman is pleasant and courteous, an usher escorts that person to his seat as if it were a privilege to be doing that service, the patron's worry is going to disappear in the spirit of good feeling that permeates the theatre. He will enjoy the performance and leave with a feeling of happiness, even though the picture may be mediocre.

Aged and Infirm

"Show particular attention to the aged and infirm. Don't ever cause a person of advanced years to walk to the topmost part of the balcony. It isn't right and it isn't good business. When there is a wait in the lobby, have the ushers single out people unable to stand because of infirmity and deformity. Seats can be found for them, and thus more friendships made or strengthened. This sort of thing creates the best kind of good will, and is smart merchandising

because it BUILDS BUSINESS!

"As you sell and develop your service, institutionalize your theatre. Make it a part of the community, and an important one. Sell the theatre for what it is worth, and remember that it is worth a great deal to the city, town or community in which it is located. Institutional advertising does not directly sell any particular picture, star or show. It sells entertainment in general, or motion pictures in general, or your theatre in a general way. Institutionalize by being friendly. Managers should make it a point to visit regularly the individual merchants in the community and discuss in a friendly and informal way the problems of each other, indicating in an off-hand way the importance of the theatre to the community. Point out that a theatre attracts thousands upon thousands of people to the neighborhood, prospective customers for everyone in that area.

"If the individual merchant is sufficiently sold on the theatre, he will talk about the theatre and its attraction to his customers. A lot of community interest can be developed that way.

"I feel that if the average housewife were to go to the grocer, the vegetable store and the meat market and in all these places the merchant took the trouble to discuss the local theatre, she herself would be impressed with the importance of the theatre and then return home to spread the good will among her neighbors. Cumulative advertising of this sort is bound to have excellent results.

Sell Seats

"Another salient point in institutional merchandising is to sell seats. There are times during the day when your theatre is filled to capacity and you have waiting lines. There are other times when you have plenty of vacant seats. How do you sell them when they are vacant? Or don't you? If we could distribute our patronage so that these vacant seats would be occupied, it would be a simple matter to turn a \$60,000 week into a \$70,000 one, and a \$10,000 one into a \$15,000 one. Whenever a house has a capacity audience and a waiting line, untold hundreds and thousands of patrons pass up the theatre in question because they are unwilling to wait. You cannot blame them. Our job is to teach them to come at a time when we know we can immediately accommodate them. But how are we to do this? How can we fill those seats that remain empty during lean hours?

"Why not advertise those lean hours? Why not apprise the public that at such and such an hour, because the show breaks then, there usually are plenty of seats? Urge the people to come at these hours, and as an inducement, promise them what you can give them—good seats without waiting. Let them know about it in carefully worded trailers and in good newspaper copy!

"Can it be done? I think so. We taught people to take advantage of matinees and the afternoon price scale. We can just as easily teach them when to attend the theatre if we can show them it's to the advantage of their own comfort to do so. If the managers and advertising men will co-operate on this matter, I believe they can do a great deal towards 'apportioning' this patronage to make the box-office results indicate it.

"These factors I have mentioned are the principles of intensive merchandising. Every theatre will have a different application of them, but every theatre needs them."

BANK TIE-UP HELPS

Aiming for child patronage on "Swing High," Manager Ed Krans of the State Theatre, Fargo, effected a tie-up with a local bank and radio station which paid for lemonade and a bag of peanuts for each kid seeing the picture. Bank plugged savings accounts on peanut bags.

PARADE PUBLICITY

Just a few of the gags Al Fourmet, manager of the Paramount, Abilene, Texas, used in exploiting "Anybody's War." A 35-piece band, escorted by motorcycle policemen, paraded through the town and to the theatre where they saw the picture free, because of services rendered. On opening day of picture, 8-piece brass and drum band met "Two Black Crows" at railroad station and escorted them to theatre.



LEISURE HOURS PROBLEM OF ALL CITIES

McGrew," but it is applicable to almost any picture. All you need is a set of star stills and the co-operation of your newspaper. Read the text of these clippings from the Portland News and you will get an outline of the contest itself. Remember it and use it the next time you require quick, effective exploitation for a coming attraction.

Rewrite and plant this article in your newspaper! It applies especially to closed Sunday towns, but has value anywhere.

"The successful city, the one which will grow at the expense of others, the one which will prosper when times are bad, will be the city which provides the proper stimulus during hours of leisure so that the hours of work may be more efficient, which provides for the health and education of its citizens and finally which transforms a mere existence into a life of health, happiness and well being.

"Cities must provide for leisure hours!"



Jackson, Tenn., formerly in J. A. Koerpel's Division, has been placed in R. J. O'Donnell's Division, under supervision of District Manager C. W. Greenblatt.

The entire home office and many in the field who were fortunate enough to know Eric Sandberg, of the Music Novelties Department, have been saddened by the news of his death from acute appendicitis, in Detroit, on August 4th, while on his vacation. After the war, in which he served as an artillery bandmaster and was discharged with the rank of second lieutenant in the reserves, Sandberg played in the orchestras of several Detroit theatres before coming to New York.

THEATRE
Crocker, Elgin, Ill.
Indiana, Bedford, Ind.
Palace, Danville, Ill.
Rialto, Kankakee, Ill.
Plumb, Streator, Ill.
Bonham, Fairbury, Neb.
Rialto, Missouri Valley, Ia.
Orpheum, Joliet, Ill.
Strand, Pawtucket, R. I.

September, 1922
September, 1924
September, 1929
September, 1929
September, 1929
September, 1927
September, 1924
September, 1929
September, 1921

'SOUND' INFORMATION SERVICE AND INSPECTION REPORTS

by DR. N. M. LA PORTE
Director, Department of Scientific Research,
Sound and Projection

Since the institution of the routine for issuing Sound Service Requests, we have noted several deviations in its operation, several of which can be corrected by the cooperation of the managers of the theatres:

1. A Sound Service Request must be issued whenever any complaint is made as to quality of sound or condition of equipment. It should be marked "Confirmation" if the information has already been conveyed to the District Maintenance Supervisor by wire or telephone, but it should not be omitted because the supervisor has already been informed. It must be issued even though an ERPI engineer clears the matter and the services of the Public Sound Engineer are not required, and in this case a notation should be added to the Sound Service Request stating that ERPI has cleared the trouble.

The purpose of this is so that the Home Office may be continually in possession of information on sound conditions. If the Sound Service Requests are not issued as above outlined, the Home Office has no means of following up the matter to insure the prompt rendering of the service requested.

2. The Sound Service Request must be mailed to the Home Office as soon as it is made out. The Theatre Manager should not wait for the engineer to come and complete the correction before mailing it. The form is to be made out by the manager and not by the Public Sound Engineer.

3. These Sound Service Requests must be consecutively numbered. It has been noted that the managers sometime send in more than one Sound Service Request bearing the same number. Occasionally the number is entirely omitted. Either of these is enough to make it impossible for us to match the Inspection Reports to the Sound Service Requests, which reacts against the theatre as it makes it difficult to follow up the service of the Sound Engineers and to be sure that the corrections made are adequate.

4. Please see that a statement relative to whether the manager is satisfied with sound or not appears on the Theatre Inspection Report made out by the Sound Engineer before you sign it.

1905 Touring Car Good "Floradora Girl" Bally

When "The Floradora Girl" played at the Lincoln Theatre, Decatur, Illinois, Manager Paul Witte scouted the junk yards until he discovered a 1905 touring car which he used for a street ballyhoo.

The old car was fixed up so it would run, and it was driven about the streets by a young man, who with another young man and two girls were dressed in the cap and duster regalia characteristic of early days of motoring.

GOOD AUTO TIE-UP

Arrangements for the exhibit of new Chrysler models at the Florida theatre, Daytona Beach, gave the theatre its full benefits from the tie-up. Copy on the current attraction dominated each daily ad which the automobile dealer inserted to call attention to the exhibit of his new models.

PERFUME TIE-UP

Willard Moore, manager, and Irving Grossman, publicity director, for the Paramount theatre, Des Moines, tied in the showing of Greto Garbo's picture, "Romance," with a new perfume of the same name. Six windows were netted.

TREE SITTERS PICTURE BALLY

With the various endurance contests commanding considerable attention throughout the country, Manager Theresa Nibler utilized the tree sitting contest as a means of exploiting "Anybody's War" at the Electric, Springfield, Mo. A tree, appropriately bannered, was placed in front of the theatre. Cut-outs of two black crows were set in the branches to complete the ballyhoo. At night the display was enhanced by illumination of lights in the eyes of the crows. Considerable free newspaper space resulted.

Newspaper Sponsors Children's Matinee

Tie-up of Manager Maurice Rosenfield of the Orpheum, Waco, Texas, with the Waco Times-Herald, had the paper sponsoring a special matinee of "The Silent Enemy" for Waco children, a day in advance of the regular opening. Orpheum, which seats 950, was packed for the 10 o'clock showing with kids who paid 15c each to see the picture. Paper ran six front page stories, five in advance and one the day the picture opened its regular run. Accumulated publicity secured a much better than average opening for the picture.

Devises Unusual Prologue For "Big House" Trailer

Prologue to the sound trailer on "The Big House" devised by Manager Phil Fourmet of the Colorado, Pueblo, was both effective and unusual. Organ solo preceded the trailer; two men in convict garb, behind a scrim and spotted with green from above, sang "The Prisoner's Song." Slide projected on scrim made men appear as if in cells. Trailer followed immediately on close of song.

SCENES IN LOBBY

Two actual scenes from "The Texan" were set up in the lobby of the Waco theatre, Waco, Texas, by J. P. Harrison, manager. Special properties and life size cutouts of stars were used.

—"MEET THE BOYS!"— KNOW YOUR ORGANIZATION

RUSSEL C. MURPHY

The foundation of Russell C. Murphy's theatrical career was laid during his academic training at St. Thomas College and at a graduate school of music and dramatic art. Practical experience in the entertainment field was acquired on the legitimate stage and in vaudeville, where he spent more than 12 years learning stage production, program construction and other phases of theatre operation. At present he is managing the Granada, Minneapolis, Minn.

In addition to obtaining experience in the theatre field, he also spent many years in the employ of several well-known Broadway music publishing houses. His first theatre job was as usher at the Grand in Minneapolis. A few months later, after having been promoted to chief usher, Murphy was given the assistant management of that theatre. He was transferred to his present location in the same capacity, where after serving in that position for one year, he was promoted to manager.

CONEY HOLMES

Coney Holmes, city manager at the Paramount, Portland, Ore., and a veteran showman of more than 25 years experience, has worked in every branch of the theatre business, during that period. Holmes was associated with the Keith Orpheum Circuit, Western Vaudeville Managers Association, for more than 20 years. Due to his varied vaudeville book-keeping experience, Holmes has acquired a sharp faculty of program construction, which today plays a potent role in successful theatre operation. Prior to his assignment at his present position in July, 1930, Holmes was city manager of Palm Beach and West Palm Beach, Florida.

R. C. GLASSMANN

A former independent theatre owner, journalist and Army Captain is now managing the Orpheum, Utah. R. C. Glasmann, who entered the ranks of Publix in July, 1929 as manager of the Paramount in Ogden, also devoted some of his time for the United States Treasury Department as field investigator prior to his settling down as a theatre operator.

In June, 1929, he was associated with the Glamarc Enterprises as theatre manager, but left that organization for a more fruitful career with Publix, one month later. Before that he was treasurer of the American Theatre Operating Company in Salt Lake City. Glasmann received his present assignment in March, 1930.

GEORGE E. LANGNESS

George E. Langness, manager of the State, Homer and Garden theatres, Hibbing, Minn., entered the theatre business upon the completion of his high school training. His first job was as motion picture operator and poster man for several theatres in Sioux Falls, S.D. Langness worked in that capacity until the fall of 1922, when he was promoted to the assistant manager position of the Liberty, in the same town. Two years later he was offered a more remunerative position with the Anderson Theatrical Enterprises of Aberdeen, S.D. He accepted, and several months later, after being assistant to the president of that firm, he was made manager of the Garriok. When the theatres were sold in 1926, Langness joined F. & R. as manager of the Regent, Eveleth, remaining there until August, 1928, when he was assigned his present post.

HANS SMITH

Working as doorman, after high school hours, gave Hans Smith, manager of the National and Palace theatres, Mexico, Texas, his first taste of show business. Before completing his high school course, Smith had mastered projection and obtained a job as a film operator when he graduated. Before pursuing a high school course, Smith joined the Dent Theatre Circuit as assistant manager of the Mission and Olympic theatres, Wichita Falls, Texas. Two years later he was transferred to his present location.

H. Smith

Smith also spent one season with a tent show. While attending college, he secured a job as manager and operator of a Dallas theatre, which helped defray his academic expenses. When he finished his business course, Smith joined the Dent Theatre Circuit as assistant manager of the Mission and Olympic theatres, Wichita Falls, Texas. Two years later he was transferred to his present location.

J. NOBLE ARNOLD

J. Noble Arnold, manager of the Palace and Lyric theatres, Rocky Mount, N.C., is a comparative newcomer to the ranks of Publix, having entered Publix and theatre operation when he was promoted to the assistant manager position of the Rialto, Macon, Ga., in June, 1927. Arnold spent several years doing maintenance work in a vaudeville house. A graduate of Mercer University, he played school sports in football and basketball. He entered his duties soon after his entrance into Publix, that he was promoted to the assistant manager position of the Grand, Macon, several months later. On June 1, 1929, he received his first assignment as manager, vision of the Wilson, Winston, N.C., after successfully fulfilling his duties as assistant manager for several theatres in Raleigh, N.C.

J. N. Arnold

Arnold entered his duties soon after his entrance into Publix, that he was promoted to the assistant manager position of the Grand, Macon, several months later. On June 1, 1929, he received his first assignment as manager, vision of the Wilson, Winston, N.C., after successfully fulfilling his duties as assistant manager for several theatres in Raleigh, N.C.

PROJECTION GLOSSARY

Every manager should know the meaning of certain terms used by the projectionist in connection with his work. Each week Publix Opinion will print a short list of definitions of these terms with which the manager and projectionist are likely to come more or less frequently into contact. Do not regard these as reference lists, to be consulted when in doubt. Familiarize yourself with them each week! Study them TODAY, so you will recognize and understand each term tomorrow!

Frequency: The number of double alternations per second, commonly referred to as "Cycles."
Fuse: An electrical safety valve designed to act automatically and prevent over-load.
Fuse Block: A slab or "Block" of insulating material carrying one or more fuses.
Generator: (See Motor Generator)
Ground Wire: In projection a wire connecting a projector frame with earth.
Horse Power: One horse-power (h.p.) equals 33,000 foot-pounds of work per minute. It is the theoretical amount of work one strong draft horse is supposed to perform if a block and tackle be attached to a weight of 33,000 pounds and the tackle

be of such proportion that the horse can, by exerting his full strength, just raise the 33,000 pounds one foot while walking outward pulling on the rope for a period of one minute. Under these conditions one horse-power has been exerted during that minute. That is the theory of the thing. One horse-power-hour is the amount of work exerted by one horse during one hour, or by 60 horses during one minute, or by 3,600 horses during one second. In electric terms 746 watts is supposed to represent the raising of 33,000 pounds one foot in one minute, or, in other words, one horse power.

House Service Wires: The wires connecting the main house cut-out with the street mains or transformer.

Image: In projection optics an image is an image or picture of an object (transparent photograph on film or slide) formed on a receiving surface called a screen, by light rays focused by a lens.

Insulating Tape: A cloth tape impregnated with an insulating compound, usually composed of coal tar and resin in proportions of about 30 to 40. The compound causes it to be adhesive. It is used to insulate wire splices, etc.

Intermittent Movement: The mechanism by means of which the intermittent sprocket is operated.

Intermittent Sprocket: The sprocket of a projector by means of which the film is given its intermittent movement at the aperture.

Kilowatt: One thousand watts, which equals 1.34 horse-power.

Kilowatt Hour: The use of one kilowatt of electric energy for one hour.

Knife Switch: A switch having a movable blade or blades, usually of copper, which are hinged at one end and make or break contact with parallel spring contact clips at the other. The switch blade takes the place of the conductor between its contact points.

K.W.: Abbreviation for kilowatt.

K.W.H.: Abbreviation for kilowatt hour.

Lamphouse: The metal housing surrounding the light source and carrying mount for the condenser lenses.

Lamphouse Vent Pipe: The pipe leading from the lamphouse to the open air, or to some flue connecting therewith, by means of which the heat and gases generated inside the lamphouse are removed from the projection room.

Leader: A short length of film attached to the leading title of a subject, or to the beginning of a reel of film, in order to protect it and to allow of threading into the take-up without using the film title for the purpose.

Lens: (a) A transparent medium, usually glass, having one or more curved surfaces, for the purpose of changing the direction of rays of light, giving them a direction largely determined by the curvature of the lens surface or surfaces. (b) A combination of single lenses mounted together so as to act as a single (compound) lens.

Lens Jacket: The outer part of a projection lens, which usually carries the focusing mechanism and holds the inner lens tube in which the beam from the projection lens passes.

Lens, Projection: (See "Projection Lens")

RUBEN USES GRID SPIRIT IN THEATRE!

COURAGE AND FRIENDLINESS ARE OUTSTANDING TRAITS OF PUBLIX DIVISION DIRECTOR

The same stamina and courage which enabled Eddie Ruben to play through an entire football game with a broken shoulder in his university days have brought him up through the ranks of theatre operation to the post of division director.

Officially he is E. R. Ruben, division director for Minnesota, North and South Dakota and Western Wisconsin. But to his associates in the Home Office, to the managers in his division, and to his numberless friends everywhere, inside and outside the industry, he is Eddie Ruben, a regular guy.

His two outstanding qualities, which evidence themselves even in casual contact, are his aggressive courage and his friendliness. They have won for him the devotion of his associates and the respect of his adversaries in sports and in business.

He is the son of a movie pioneer, although I. H. Ruben, the father, was in the clothing business when Eddie was born in Cleveland, Ohio, thirty-two years ago. The family moved to Des Moines, Iowa, three years later and it was in 1909 that the father began operation of the first motion picture theatre in that city.

Borrowed the Seats

This was the Lyric theatre on Walnut street, in the center of the business district. And it was a typical early era movie house. The seats were chairs borrowed from an undertaker, when they were not in use for funeral services. When their owner required them, the show was suspended for the period of the services.

Movies were not considered entertainment in those days. They were strictly a novelty, almost a freak curiosity. Business was good, however, especially during the annual state fair, which brought visitors to the capital from all sections of Iowa.

The screen in the Lyric was hung on the front wall, with the exits from the house on each side of the projection booth in the rear. State fair visitors from the rural sections paid their nickels in droves for a glimpse of these marvelous new pictures that moved.

NOT FISHY

Because of budget limitations, Ted Emerson, manager of the Strand, Iowa, was unable to decorate his lobby and marquee in the customary maritime fashion for the showing of "The Sea Bat." So he promptly located a local deep-sea nimrod, who responded by loaning the theatre stuffed sword fish, baby sharks, etc., for lobby display.



KNOW YOUR ORGANIZATION!

These Publix personalities depend upon your effort, just as you depend upon theirs. To know and understand each other's personalities and problems will lighten the burdens of everyone, and make our tasks enjoyable. For this reason, PUBLIX OPINION is devoting an important part of its space to these brief biographical sketches.



E. R. RUBEN
Director Northwest Division

Spill and Refill

It is true that no effort was made to detain them. There were no ushers to urge them to remain for a view of the entire show. The state fair crowds were large, the capacity of the theatre was small and this automatic solution of the spill and refill problem was eminently satisfactory.

Although Eddie was only eleven years old when his father became a theatre operator, he dived into show business with an eager interest and has been more or less actively connected with it ever since. He sold tickets, took tickets, carried the chairs back and forth from the undertaking parlors and otherwise made himself useful during hours that he was not in school.

This initial venture into the theatre field was so profitable that the elder Ruben built a second house, called the Star, and Eddie's duties as assistant became multiplied. Although the Star was only a twenty foot theatre, a combination vaudeville and picture policy was inaugurated, and even elephant acts appeared upon its cramped stage.

Dressing rooms were on the floor above and the actors crawled up a perpendicular wall ladder to the tiny cubicles where they changed costumes and applied make-up. Eddie deserted the front

of the house for backstage when the Star was opened. Ticket sales were no longer a novelty to him and the smell of grease paint and the mysteries of scenery rigging were a fascination.

Blank Buys Houses

In 1911 both Des Moines theatres were sold by Mr. Ruben to A. H. Blank. Prior to consummation of the deal, however, Mr. Ruben wrote to his brother, a jeweler in St. Paul, and requested him to look for a suitable site in that city for a motion picture theatre. The brother replied that the best available site was a piece of property owned by M. L. Finkelstein. Negotiations were entered for the purchase or lease of the site, when the owner of the property became interested in the new type of business which the prospective purchaser proposed to start there.

The result was that they became partners in the construction and operation of the Princess theatre, the first motion picture house in St. Paul, and the theatre which was to become the starting point for the development of the Finkelstein & Ruben circuit. The Princess, like the Star in Des Moines, offered patrons a combination vaudeville and picture program for the nominal admission price of one dime.

Before long the new partners gave Minneapolis its first movie theatre, the Grand, operated upon a similar policy. And later other theatres were added to this nucleus of Twin City operations.

Eddie was graduated from the Minneapolis High school and entered the University of Minnesota. During the period of receiving his education he acted as a pinch hitter in the theatres, visiting them each evening with his father, substituting as doorman, ticket taker,

usher or stagehand whenever the occasion arose.

Hero of Football

At the university he took a keen interest in athletics and began to play football and basketball. He excelled on the gridiron and became a backfield star for Minnesota. He was such an important factor in the team's strength that the students gave up hope of winning one of the big games of the season when a broken shoulder, received in a previous grid battle, threatened to keep him out of the lineup.

Eddie kept faith with his admirers and demonstrated grit and courage to a degree unusual even in this red-blooded sport. With his broken shoulder in a cast, he donned his moleskins and took his place with his teammates. Even the most hopeful of his pals expected him to last no longer than the first quarter. He fooled 'em all, played the entire game in a brilliant and effective style and found himself a middle western celebrity when the sporting writers learned of his nifty feat.

Needless to say, the ex-star still is an enthusiastic football fan and has been known to travel 700 miles to watch a game.

Just before his final year at the university, plans for the rapid expansion of the Finkelstein & Ruben circuit materialized and Eddie Ruben left college to devote his full time as assistant to Mr. Finkelstein. He assumed full charge of the buying and booking of pictures and also sat in conferences upon general policies of the circuit.

Circuit Expansion

In a remarkably short period of

time the circuit expanded from a string of theatres in the Twin Cities to one of more than 100 houses in four states. And young Ruben's responsibilities and activities increased in proportion. In 1917 and 1918 when First National franchises were purchased, he began to receive experience in the distribution of films, too.

His work brought him constantly into association with Sam Dembow, Jr., D. J. Chatkin and others who since have become leaders with him in Publix. Despite his youth and on account of his thorough experience, he became sort of a fatherly advisor to most of the men who now are acting as managers in his division. Charles Perry, one former Finkelstein & Ruben manager, also is a Publix division director now. Ralph Branton of Boston, division manager, is another former F. & R. man.

Eddie Ruben took a keen delight in helping to mould and form the organization which now is functioning smoothly under his guidance. He became such a capable executive that for three years before Publix acquired the circuit in July, 1929, he practically had succeeded his father in the active administration of the latter's work as partner.

So it was that when control of the operations passed to Publix, young Ruben was brought to New York as director of the new division. Although he has two brothers, he is the only member of the family now active in show business. His older brother is the head of a successful insurance firm in New York, and his younger brother, still in college, probably will not become a showman.

Enjoys Air Flights

Nine years ago Eddie Ruben married a girl from San Antonio. They are the parents of a pretty six-year-old daughter, Nancy Ann, an interest in his life which takes precedence over theatre operation or football. He has another hobby, aviation, to which he turns when he feels the need of recreation. He never has attempted to become a pilot, but he is one of the most consistent passengers in the country, always making his trips by air when possible.

We have noted and illustrated Eddie Ruben's gritty courage and genial friendliness. His attributes of sociability are developed to such a degree that he can neither work nor play successfully while alone, but prefers constant companionship.

An incident reflecting this trait occurred upon his first—and last duck hunt with three Minneapolis friends several years ago. When the quartet reached the lake in northern Minnesota they separated and each man took a blind on the small, scattered islands to await the morning flight of the birds.

They had been waiting for more than an hour when Ruben's friends heard a shout from his island. They climbed into their boats and hurried over, fearing he had fallen into the water or had met with some other accident.

"I didn't need the whole gang," he said, when they arrived, "I just wanted one of you fellows to come over and talk to me. It's too danged lonesome here!"

Kiddie's Booster Club Increases Patronage

Manager Ted Emerson of the Strand, Des Moines, Ia., is concentrating on child patronage by sponsoring a Strand Kiddies Booster Club, with a present membership of 450 children. Meetings are held every Saturday morning, when in addition to seeing the current show at regular admission prices, the children receive prizes and refreshments, which have been promoted by local merchants.

SCREEN NEEDS CRITICISM, NOT CENSURE

INDUSTRY CONFRONTED WITH DIVERSE OPINIONS ON ROAD TO BETTERMENT OF PICTURES

A wide diversity of opinion confronts, and will continue to confront, the motion picture industry on the road to better pictures, according to Carl E. Milliken, secretary of the Hays' organization, who says that better pictures will result from co-operation and not denunciation.

"There never will be a time when 100,000,000 people will be of one eye, one ear and one mind with regard to motion picture entertainment," he says. "Praising or condemning the movies, therefore, will continue to be the favorite indoor sport of thousands of Americans. And it's natural that this should be."

Milliken points out that the motion picture industry of the United States has been among the first to adopt the modern industrial policy of the "open door." Leaders of the pulpit, of the press, and of many social-welfare and educational agencies have taken advantage of the invitation extended.

"They have come in with constructive criticisms, with requests and with suggestions for reflecting the better entertainment, educational and informative values of the screen," he says.

"But there have been others who have stood outside, ready to throw a stone, if they could collect a crowd. Their motto has been 'denounce but don't co-operate.' Not every racketeer works with a blackjack and a gun. Some of them, unfortunately, use the pulpit and the cloth.

"Here is the way their platform runs: 'The movies make their big money by selling crime and shame. Their offenses smell to heaven. They feed out filth. They fatten off the souls of the innocent. They deliberately create dirt and villainy. It is a degraded industry, serving the devil.'"

Seek Cash Value

"Particularly violent have been the attacks of the racketeers of this type who boast a 'campaign of education' to reform the motion picture industry. Fanatical? There is not even this excuse for those who thus shrewdly appraise the psychology of denunciation.

"The cash value of publicity is what they are after. In addition to racketeers, there are the 'scandal hounds,' who either for love of notoriety or for pay as an investigator, compile newspaper clippings and expressions of personal opinion against motion pictures."

Milliken also lists the cocksure critic, who is sure he is right and is intolerant of any opinion, and the preacher or church member who sincerely believes that attendance upon motion pictures or any similar form of entertainment is inconsistent with church membership.

"And there is always the critic who relies upon legislation to cure the evils which he allegedly finds in motion pictures," continues Milliken. "He would lay the deadly hand of political censorship upon an art which promises to make great contributions, not only in the entertainment field, but in educational and other fields.

Advent of Sound

"The sound picture has encouraged the development of new forms of screen entertainment and has opened a vast field of dramatic literature which, for the first time, could be reflected in both action and talk on the screen. Overnight, almost, the screen developed a voice and producers of millions of dollars worth of audio equipment and other material, cleared the decks for a netted.

sensibilities of the audience, it is provided, must regulate the treatment of low, unpleasant, although not necessarily evil, subjects.

"As might have been expected, the editorial and public response to the statement of principles announced on behalf of the motion picture industry has followed three main courses:

Praise for Code

"First, and foremost, has come the unqualified approval of church leaders, legislators, educators, welfare workers and others, who recognize that the new code is based on the principle of selection rather than of censorship; that it embodies the modern doctrine of social responsibility which every great industry must uphold; that it is a guide for the producer, the exhibitor and the creative artist in the production of motion picture entertainment which, broadcast through the screen, must reflect the largest possible common denominator of wholesome public appeal.

"The second expression of opinion comes from a small group, which, unable to contradict the soundness of the fundamental principles enunciated in the code, demands that political censorship be imposed upon the art.

"The American people are against censorship fundamentally, just as certainly as they are against censorship of the pulpit, the press, or any other form of human expression. The demands of certain special groups for censorship—usually by themselves—are based on the premise of 'Thou Shalt Not' which no democratic people can long endure. Americans of today have a great awareness and they won't thank anybody for treating them like children in cradles.

Is Art Restricted

"The third body of opinion denounces the new code as too restrictive; criticizes many of its provisions as amounting to the prohibition of truth; calls for greater freedom of expression on the screen; sees art stifled and throttled in the motion picture studio; and demands that the raw facts of life be regularly fed to over 100,000,000 men, women and children who weekly attend the 22,000 motion picture theatres of the country.

"Much of this opinion is based on the theory that any code, except the code of public approval, is injurious to the development and progress of the motion picture art. Some of it reflects only

USE THIS IDEA — NOW!

Here are the first two of a series of free Sunday ads, each two columns, planted by H. Tommy Curiston of the Publix-Kunsky publicity staff through the Want Ad department of the Detroit Free Press. No passes are used, as it is not a contest. Each ad touches on a different section of the want ad classification, continuing indefinitely.



If this Popular Couple Were Married Tomorrow

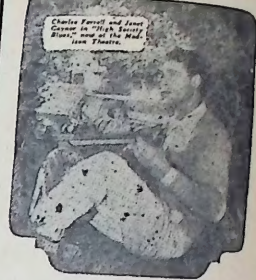
—they could easily and quickly find a suitable apartment in the Want Ad columns of The Free Press.

Here you will find a wide variety of vacancies and prices arranged in the order of their location. It is so easy to check some of the most likely places and then call later in the day for a personal inspection . . . so easy and direct . . . no steps wasted . . . no time wasted!

If you have a vacancy for rent you'll find that a "For Rent" ad in The Free Press will quickly bring tenants to your door. To insert your ad just phone

Randolph 9400

You get the low cash rate on ads placed by phone.



LEAFY BOWERS for VACATIONISTS

Of course Janet Gaynor may not be waiting for you in a snappy roadster, but you'll find plenty of interesting and attractive people at the vacation resorts which offer accommodations in today's Want Ads. Turn to the "Resort Properties" column now and make your selection.

Free Press Want Ad Service

Facts of Life

"Mankind, generally, has realized the difference between the entertainment which tends to improve the race and the entertainment that tends to degrade. Crime, brutality, vice, are among the facts of life, but the new production code recognizes that there is a right way and a wrong way to present such facts on the screen.

"The love of man and woman, the social problems that emphasize the need of religious, ethical, and moral teachings, are obviously proper plot material for motion picture presentation. Nevertheless, the code recognizes the fact that the screen, which reflects the art of the multitudes with its vast popular appeal, owes a definite responsibility of the public to treat all sex relationships with due care and judgment. Good taste and a proper regard for the

'COOLING' PARTY GETS RESULTS

Lyndon Young of the Publix-Kunsky publicity forces in Detroit put across a "cooling party" for kids that netted a four column layout in the Detroit Times, reproduced below. He tied up with the newspaper for the children's party at the Michigan theatre. A special street car was promoted to haul the youngsters

from one of the city's recreation fields. The little guests inspected the cooling plant, posed for picture in front of the theatre, then watched the Helen Kane show. Great hot weather stuff for any Publix theatre, anywhere.

THEY DODGE SUMMER HEAT



More than 100 children from the St. Clair playground, and other youngsters, came to the Michigan Theatre, in V. H. Young's "cooling party" for kids, and watched the Helen Kane show.

AT TIMES, THEATER PARTY



A group of the youngsters from the St. Clair playground, and other youngsters, came to the Michigan Theatre, in V. H. Young's "cooling party" for kids, and watched the Helen Kane show.

the production of the best possible entertainment for the greatest possible number of people. No really great dramatist has ever written for the few; he has written for the many.

"The new code is simply a declaration of standards in motion picture production adopted by the industry to meet the widening possibilities due to the advent of sound on the screen. It is made, and therefore not a perfect thing. It must be translated into action by a multiplicity of minds, and mistakes will occur.

"But it is a public pledge, made by a great industry to 250,000,000 people who constitute the world audience for American motion pictures. The industry which makes it will gladly receive suggestions and criticisms that will enable it to carry out worthily its mission of entertainment, education and information through the screen."

SPECIAL EDITION FOR RE-OPENING

Six-page special newspaper section featured the opening of the renovated Marion Theatre in Clarksdale, Miss., as the Paramount Theatre. R. E. Norman is manager of the house.

Papers were generous with space prior to the opening as well. A splendid editorial praised Publix for its faith in Clarksdale as evidenced by going forward with an ambitious program of improvements at the present time.

Local talent, an orchestra and dancer, provided a stage attraction for the opening night.

Beauty Contest Tie-up Doubles Night's Gross

When the Union Pacific Athletic club held a beauty contest in Grand Island, Nebr., Manager Irving Cohen arranged for appearance of the winner and the runner-up at the Capitol theatre on a usually "off" night. Percentage of the receipts were assigned to the club to help defray expenses of the beauty's trip to Ogden, Utah, and the club members sold tickets for the benefit show.

The Union Pacific band also appeared on the stage, the beauties modeled dresses from a local department store, and revenue to the theatre from the stunt was more than double average receipts for this week night.

"WRING YOUR OPERATION DRY!"—MULLIN

ATTENTION GETTER

A novel means of attracting attention of riders on Boston elevated railway, as well as passersby, to current attraction at the Dudley, Roxbury, was effectively used by Manager Barney Dobrans. Cut-out displays placed on roof of the train were illuminated by an olive from backstage.

PAPER DRESS

Girl in a dress made of newspapers, with scandal headlines prominently displayed, provided a ballyhoo for Manager W. H. Hemphill on "The Lady of Scandal," at the Wigwam, El Paso. One newspaper carried a story on the ballyhoo.

THIS IS ALWAYS GOOD!

Here's the standard want ad tie-up, an old favorite that always clicks. Fred Roche inserted a want ad in the Detroit Free Press for a tandem bicycle to use in a stunt for "Florodora Girl." One team of cyclists pedaled down to the Paramount theatre and four other persons brought tandems. The result was the two column, ten inch free ad reproduced below.



Again Free Press Want Ads "Click" on Paramount Stunt

If there is anything that resembles hunting for the proverbial needle in a haystack it was the problem that faced the Paramount Theatre manager when he wanted a tandem bicycle to use in promoting "Florodora Girl" now showing at that theatre.

But Publix Theatres had called upon Free Press Want Ads to meet emergencies before. So they used this one.

Motorcycles and Bicycles

WANTED—An old-fashioned tandem bicycle for use in connection with the showing of Marion Davies's new comedy of the gay nineties, "Florodora Girl," which opens at the Paramount Saturday. Bring tandem to theatre, between 3 and 11 p.m., and ask for manager.

To the amazement of all concerned five people appeared with tandem bicycles. This incident just proves again that for anything that requires searching this city for an individual or a group Free Press Want Ads are the surest, quickest, most economical medium to use.

Whenever you want to buy, sell, rent or exchange—make your want known through the classified columns of The Free Press and you'll get the job done in quick time.

You can phone your Want Ad at the low cash rates—just call Randolph 9400.

Free Press Want Ads
Read and Use Want Ads for Profit

Weighty Problem

Installation of especially constructed seats for the accommodation of 300 pound figures has been requested by several rotund women of Columbus, Nebraska.

Although expressing their satisfaction with the quality of Publix shows at the "Columbus," they stated to Manager Harold Aldinger that it was uncomfortable viewing the attractions with the arm rests continually playing havoc with their hips. Especially during side-splitting sequences.

THEATRE HOLDS GOOD WILL OF COMMUNITY

Study the text of the following editorial, reproduced from the Daily Register of Clarksdale, Miss. It is more than good institutional stuff, it is more than an indication of the friendly attitude of the newspaper toward the local theatre. It is a definite reflection of the position held by the theatre, and which the theatre should hold, in the community.

THEATRE IMPROVEMENTS

Paramount theatre, formerly the Marion, has been greatly improved. Most theatre-goers of Clarksdale and surrounding delta, with their mind's eye on pictures, will wonder how that might be possible, for under the present management there have been brought to this city pictures that are to be seen in the largest cities of the United States. In other words, the Paramount has always been on a par with the leading theatres not only of the state but of South and Nation.

As a dispenser of entertainment and amusement, the Paramount cannot be improved, but like the manufacturer of the talcum powder who found that since he could not improve his product he would provide a better container, the theatre management, backed by the owners, has improved the interior of the Paramount, otherwise known as the Marion.

We think it speaks well for the Publix owners that they have thus demonstrated their faith in Clarksdale and the delta.

Company heads did not wait for a more convenient, or opportune time, but they considered that now is the time to show faith in the delta and ordered improvements.

It puts us to shame, sometimes, that outsiders have more faith in us than we have in ourselves, but we feel, nevertheless, that it is well-warranted.

Clarksdale is not on the eve of growth; it is growing. Publix theatre directors know this. They are providing a play house that will meet future as well as present growth and they show a wisdom that proclaims them good business men.

Improvements of this kind are certain to be met with a more generous response on the part of delta theatre-goers and Paramount deserves it.

THEATRES RE-OPEN

Strand Theatre, Somerville, Mass., now being re-modelled, will be re-opened on Sept. 27th. Egyptian Theatre, Brighton, Mass., re-opens August 20th with the same policy and pictures now used by the Allston, Allston. Allston changes to second-run, three changes. Uptown, Gardner, Mass., re-opens Aug. 20th, with three changes.

INTENSIVE MERCHANDISING REQUIRES ABILITY TO SELL ALL POSSIBLE PROSPECTS

The realization on the part of experts in theatre management that only intensive merchandising methods will bring profits in the face of today's theatrical situation, has caused M. J. Mullin, Division Director of New England, to consider those crucial points in management which require special attention.

"The attitude toward his task," declared Mullin, "largely determines whether or not a manager can properly apply himself to intensive merchandising. If he can get everything possible out of all his merchandising activities he will be well on the way to permanently establishing a high average gross for his operation."

"He wrings that part dry," said a member of the Lambs club recently, referring to an actor in a current production.

"This expressive phrase might be as aptly applied to showmanship as to acting. Certainly the theatre manager, as well as the actor, must 'wring it dry' if he expects to do his job well enough to merit personal advancement. He must 'wring it dry' if he expects to qualify as an ace showman."

"Are you 'wringing it dry' in the operation of your theatre? Have you played your role of manager with those extra touches of resourcefulness, vigor and energy calculated to take everything out of potential possibilities?"

"Here are some of the questions to ask yourself as you check box-office returns at the end of the week."

"Did I sell my attraction in advance?"

"In these days of the new talking picture, with drawing power of stars' names and other known quantities of value not so sharply defined as before, advance selling becomes more important than ever. Trailers, lobby displays, newspaper stories, and ads, are means of selling in advance."

"Was my 'copy' effective?"

"Your trailers are read by persons who, having visited your theatre this week, are your most likely prospects next week. But to the same degree that good selling copy will bring them back next week, poor selling copy will keep away many who might normally have returned."

"Did I obtain maximum newspaper publicity?"

"Display advertising should come first, it is true. The problem of getting the most results from the space you buy is of prime importance. The remedy is in the copy you create. Too many managers neglect intelligent development of the valuable supplementary field, the news columns. Pictures and stories in that space not only help sell your attraction, but will effectively institutionalize your theatre. Contests, stunts, previews and other ideas will get such space for you."

"Did I analyze my sales area?"

"Every picture has definite appeal for one or more groups or classes of individuals. The alert manager not only capitalizes on this general appeal, but makes separate appeals, insofar as possible, to each and every such group in his sales area, based on the selling point or angle which fits that particular group. Until you have directed a definite sales effort toward every group in your area, you have not 'wring it dry.'"

"Did I check my campaign opening?"

"Both your advance and current selling campaigns were based on theory. You might have been wrong in your outline of what constituted the best selling angle."

Good showmen sometimes make such errors. It is then too late to do anything about your advance campaign. But you can change your current ads and you can alter the front of your theatre.

"Was my lobby display attractive?"

"You have certain frames and spots in your lobby which as a matter of routine are filled weekly with lively, attractive posters or banners selling current and coming attractions. You have prepared excellent selling copy and your artist may be a capable one, but were these displays 'different' enough in character each time to catch the eye of patrons? Perhaps some extra thought given to a novel, animated display would have sold some extra tickets!"

"Have I borrowed from future grosses?"

"Occasionally a manager, to wring the current week dry of possible profit, does things which reduce future grosses. Exploitation or merchandising which sells this week's attraction at the expense of next week's, which borrows future ticket sales, is poor policy. Keep this in mind."

"Were my expenses as low as possible?"

"It requires two operations to extract maximum profits from an operation. One of these is the building of the grosses. The other one, almost equally as important, is reduction of expenses. There probably is not a theatre in the country in which a few dollars of needless expense could not be eliminated without impairing the efficiency of the operation. Analyze your expense sheet, item by item, squeeze it dry of every unnecessary penny. And listen to the dollars drop!"

THEATRES

Plaza Theatre, El Paso, opens with a straight sound, two change policy, today. Change days are Saturday and Wednesday. Palace, El Paso, opened a sound policy with first and second run product, August 15th; changes on Friday, Sunday and Tuesday.

Policy changes in Texas include the Ellanay, El Paso, to two changes, Friday and Saturday; Palace, Denton, to three changes, Friday, Sunday and Wednesday; National, Mexia, to three changes, Monday, Wednesday and Friday; Plaza, Paris, to three changes, Friday, Sunday and Wednesday; Arcadia, Tyler, to three changes, Monday, Wednesday and Friday; Queen, Tyler, to three changes, Monday, Thursday and Saturday.

In Oklahoma, the Rialto, Chickasha, goes to three changes, Friday, Sunday and Tuesday; Sugg, Chickasha, to three changes, Saturday, Monday and Thursday; Criterion, Enid, to three changes, Monday, Wednesday and Friday; New, Ft. Smith, to three changes, Friday, Sunday and Wednesday.

Rialto, Denison, Tex., will change Mondays, Wednesdays and Fridays. Bell, Temple, will change Fridays, Sundays, Mondays and Wednesdays; Queen, Brownsville; Rialto, Harlingen; and Queen, McAllen, the same. Palace, McAllen, changes Fridays, Sundays and Tuesdays; Queen, Austin, Thursdays and Sundays.

Paramount, Austin, reopens today, with change days Saturdays and Wednesdays.

Saenger Theatre, Pine Bluff, Ark., has gone from three to four changes weekly.

YOU HAVE THE
MERCHANDISE
SELL IT!

Publix Opinion

The Official Voice of Publix

YOU HAVE THE
MERCHANDISE
SELL IT!

Vol. III

Publix Theatres Corporation, Paramount Building, New York, Week of August 29th, 1930

No. 51

With expansion now at normalcy, and personnel and operating costs at normalcy, the time and attention which major executives have been compelled to devote elsewhere are now devoted to observation and study of each operation and individual. This close study and observation cannot fail to mean a great deal to everyone.

—DAVID J. CHATKIN, General Director of Theatre Management

"Leave no stone unturned to help Publix maintain the high standing it holds in the world of theatres."

Publix Opinion

Published by and for the Press Representatives and Managers of

PUBLIX THEATRES CORPORATION

SAM KATZ, President

A. M. BOTSFORD, Dr. Advertising BENJ. H. SERKOWICH, Editor
Contents Strictly Confidential

ANSWERING "VARIETY"

In a recent issue, "Variety" lists a number of activities by Publix theatres in Texas, as questionable, and concludes that the efforts were made by field showmen in the hope of getting home office recognition.

For the benefit of "Variety" readers, if that excellent publication will deign to take cognizance of, and re-print this explanation, as well as for the benefit of everyone in Publix, attention is invited to the fact that on numerous occasions, Publix home office executives, notably Charles E. McCarthy, A. M. Botsford, Lem Stewart and Ben Serkowich of the advertising department, have issued advice, instruction, and warnings, repeatedly, against illegal, untruthful, unethical or distasteful exploitation. Added to these warnings, issued in private letters and in "Publix Opinion," the company's official publication, Mr. Katz has frequently issued statements covering specific cases. Recently, Austin H. Keough, head of Publix' legal department, outlined company policy in the matter. Jack Barry, as founder and head of the Publix School of Theatre Management, has incorporated the advice in the school curriculum. All of this policy background dates back to the beginning of Publix theatres, Balaban & Katz theatres and Paramount pictures.

As a general rule, Publix merchandising and exploitation leads show business in point of stressing ethical practice. However, by the very nature of individual enthusiasms, deadlines, booking changes, psychological appeals, etc., sometimes an effort that seems to be well planned and entirely within the bounds of ethical policy, goes awry for reasons beyond the control of those who motivate them.

This does not happen often, and when it does, prompt and proper action is invariably taken by company officials.

PLAN AHEAD!

Clear vision is one of the most important factors of showmanship. It is the manager who consistently looks ahead to next week and next month, tackling future problems before they arrive, who shows the maximum profit at the end of the season.

Successful showmen organize their work in such fashion that current details of activity receive attention systematically and with a minimum time requirement on their part. They spend most of their time looking into the future, planning how to sell that picture booked for four weeks hence, how to offset certain competition which is looming a month ahead.

Day to day operation of the efficient manager's theatre functions smoothly and automatically because the set-up has been made sensibly, with daily details of duty assigned to competent subordinates. The weekly reports are prepared regularly and as a matter of form in routine fashion. They are merely a record of what HAS happened and have little effect upon what is going to happen.

The current attraction is being sold in accordance with plans outlined last week, or the week before. The manager is concerned only with a cursory supervision and check-up to ascertain that the plans are being executed—and that they are getting anticipated results.

Your successful manager is like the captain of a great ocean liner. Figuratively he is constantly at the helm, steering his ship toward the port of profits. But actually he is spending most of his time charting the future course, avoiding the rocks and shoals of tomorrow.

ASSIGNMENTS

Harry Holdberg has been appointed manager of the Strand, Waterloo, Iowa, succeeding W. P. Cuff, resigned.

City Manager G. T. Gallagher in Sioux City is actively managing both the Capitol and Princess theatres, replacing F. C. Croson, formerly manager at the Princess. Croson is no longer with the organization.

Irving Waterstreet, formerly publicity director of the Omaha Paramount, has succeeded George McKenna as manager of the World, Omaha. McKenna's next assignment is forthcoming.

Territory of District Manager Vogel Gettier, in E. R. Cummings' Nebraska Division, has been added to that of District Manager Lea Richmond and will henceforth be under the latter's supervision. Missouri Valley and Sioux City have been removed from Richmond's supervision and placed under District Manager C. M. Pinchus.

Gettier becomes City Manager in Grand Island, Nebr., stationed at the Capitol Theatre, replacing Irving Cohen. Cohen's next assignment is forthcoming.

District of H. D. Grove, in Nate Frudenfeld's Iowa Division, has been added to that of A. G. Stolte, who will act as district manager of the combined territory. Marshalltown, Ia. formerly in Stolte's district, has been placed under District Manager Jack Roth. Grove resumes his post as manager of the Fort Theatre, Rock Island, and City Manager of the Tri-Cities. Next assignment of G. D. Bickford, whom he replaces, is forthcoming.

R. Murphy, formerly manager of the Granada, Minneapolis, has replaced R. L. Nippert at the Rialto, Minneapolis. Nippert has assumed management of the Fargo Theatre, Fargo, N. D., succeeding E. A. Phillips, whose next assignment is forthcoming.

Orpheum and Strand Theatres in Grand Forks, N. D., acquired on August 15th, are managed by Hal Cuffel, formerly District Advertising Supervisor.

A. Gostel, formerly manager of the Capitol, St. Paul, Minn., has been transferred to the Strand, replacing Don Fuller. Fuller becomes assistant manager of the Paramount, St. Paul, replacing Earl Palm, resigned. E. R. Logan, formerly assistant manager of the Capitol, becomes acting manager of that theatre, succeeding Gostel.

W. H. Mahoney, formerly manager of the Strand, New Orleans, has been appointed manager of the Saenger, New Orleans, replacing B. W. Winstanley, whose next assignment is forthcoming. Earl A. Wolever, formerly manager of the Tudor, New Orleans, becomes manager of the Strand, and is succeeded at the Tudor by Ray V. Powell.

FILE THIS! IT WILL HELP PLAN PROGRAMS

Watch Publix Opinion for this service in every issue! Watch the trade papers for it, too!

LENGTH OF FEATURES

Record No.	Subject	Character	Make	Foot-age	Runn'g Time
	Matrimonial Bed-8 reels (AT)		Warners	6160	69 min.
	Good News — 11 reels (AT)		MGM	7700	86 min.
	Dough Boy — 9 reels (AT)		MGM	7166	80 min.
	Last of the Duanes—6 reels (AT)				
(AT)—All talking.			Fox	5200	58 min.

LENGTH OF TALKING SHORTS

PARAMOUNT					
	Introduction of Mrs. Gibbs			890	10 min.
	News No. 6			840	9 min.
	News No. 7			840	9 min.

WARNER BROS.					
4097-8	An Ill Wind			1025	11 min.
4099-	Out For Game			1172	13 min.
4100					
4093	No Questions Asked			715	8 min.
3300	Head of the Family			825	9 min.

PATHE					
	The Love That Killed (Vagabond Series)			900	10 min.
	All For Mabel			1745	19 min.

EDUCATIONAL					
	His Error			1725	19 min.

UNIVERSAL					
	Parlez Vous			1925	21 min.
	Leather Pushers No. 1			1900	21 min.
	Leather Pushers No. 2			1900	21 min.

RKO					
	Humanettes No. 3			745	8 min.

Hollywood					
	Papa's Mistake			2000	22 min.
	Gypsy Code			1725	19 min.

Length of Synchronous Shorts

PUBLIX					
	The Song of Labor			450	5 min.

PATHE					
	Hot Tamales (Fable)			750	8 min.

UNIVERSAL					
	Cold Feet (Cartoon)			600	7 min.
	Henpecked (Cartoon)			585	7 min.

INDEPENDENT					
	Daring Descents			675	8 min.
	Alpine Thrills			860	10 min.
	Naked Man vs. Beast			950	11 min.
	Bottom of the World			3475	39 min.

NEW YORK PROGRAM PLOTS

Week Beginning August 29

New York Paramount

1. Overture—Rubinoff (7)
2. Paramount News and Sound
3. Trailer on "The Sea God" (9)
4. Organ Concert—Crawford (6)
5. Public Unit (43)
6. "Let's Go Native"—Paramount (75)
7. Trailers (2)

142 minutes

Brooklyn Paramount

1. Paramount News and Sound
2. Trailer on "The Sea God" (9)
3. Public Unit (38)
4. Organ Concert—Earl Abel (6)
5. Paul Ash and Ann Pennington (24)
6. "Let's Go Native"—Paramount (75)
7. Trailers (2)

160 minutes

Rivoli (27th)

1. Paramount News (10)
2. "The Stein Song"—Paramount (94)
3. "Monte Carlo"—Paramount (4)
4. Trailers (2)

114 minutes

Rialto (28th)

1. Paramount News (10)
2. "Many Moons"—Paramount (9)
3. "Animal Crackers"—Paramount (99)
4. Trailers (2)

120 minutes

INDEX

Page Col.

GENERAL MERCHANDISING

Intensive Merchandising		
Necessary Says Bainban..	1	2
Sales Material on Oct. 5-11	1	3
New Male Trio in Radio Debut	2	3
Telling the World (about Prosperity)	2	2
Philco Posting	2	4
Pointers on Window Display	3	1
Prospects on Parade	3	3
Editorial Uses Institutional Material	5	3
Leisure Hours Problem	7	5
"Wring Operation Dry"—Mullin	11	4

SPECIFIC MERCHANDISING

Free Golf Course	3	1
Legal Trailer Prologue	3	4
Parade Exploits Held	3	5
Trolley Route Change	4	5
Parade Publicity	6	1
Funny Face Contest	7	1
Story on Blind Nets Space	7	1
Not Fishy (a fish display)	9	1
Cooling Party Gets Results	10	2
Want Ad Tie-Ups	10	4
Special Edition for Re-opening	10	5
Want Ad Tie-Up	11	1
Theatres	11	5
Editorials	12	1

Page Col.

ASSIGNMENTS

Assignments	12	3
Program Plots	12	3

GENERAL NEWS

Circuit Normalcy Restored	1	4
Promotion Possibilities at New High	1	1
Effect Design Suggestions	2	3
Obituary	7	5

GENERAL INFORMATION

Reminder	1	3
Time for Theatre Inspection	1	2
Attention To Equipment	1	4
Carlisle Offers Broadcast Aid	3	2
To Build Manpower	5	1
Using the Telephone	5	4
Screen Needs Criticism	10	1

PICTURES

"Monte Carlo" Premiere	1	1
"Follow Thru" Preview	1	5
Short Reviews by Kelly	4	1
Selling "Moby Dick"	5	1
Selling "Follow Thru"	5	4
Length of Features	12	4

FEATURES

Anniversary Ahead	7	1
Meet The Boys	8	2
Sound Information	8	1
Projection Glossary	8	4
Ruben Biography	9	1